CITY NOTES.

Ella Heynen, a little miss of eleven summers, played "Southern Jollification," by Charles Kunkel, at a recent reception held at the parlors of the Church of the Unity. A ripple of astonishment spread over the guests at her beautiful playing, which would have done credit to one of advanced years.

The Art Amateur for December, 1890, is at once the beginning of a new volume and a Christmas number increased in size both in the paper itself and its supplement without extra charge. The colored plates are exceptionally fine and include: A Portrait Study by J. Carroll Bethwith being a facsimile of the "first painting" in oils of the portrait of Mr. Colfin, the artist. A large plate of roses in a metal vase. by Victyr Dangon. Each department is filled with good things too numerous to name. A single copy of the *Art Amateur* is worth the subscription price. (Price, 35 cents.) Montague Marks, publisher, 23 Union Square, New York City.

Miss Laura Schafer and Miss Marie Miller pianists and teachers have located in this city at 3229 Pine street, where they will receive pupils. Both Miss Shafer and Miss Miller are pupils of Oscar Raif, the eminent teacher at the Royal High School for Music, Berlin. He says of them: "Miss Laura Shafer and Miss Marie Miller were my pupils from 1888 to 1890. They studied with unusual diligence, thoroughly acquiring my method. They unite with good technique, fine touch and musical interpretation. As teachers I particularly recommend Miss Shafer and Miss Miller." Their specialty is duet playing—four hands and two pianos—in which the effect is something extraordinary. Herr Raif has particularly recommended them in this branch of piano music.

The Christmas Exercises at the Mary Institute on the 23rd ult. offered the following programme: 1. "Christmas Anthem," in three parts; words by Miss Muloch, music by Miss Marion Ralston, of Mary Institute. 2. "O! Holy Night,"—Adams; unison chorus sung by Seniors and Juniors. 3. "The Herald Angels" — Dr. Palmer; four-part song with duett obligato by Miss Birdie Black and Miss Jessie Ringin. 4. "Merry Christmas"—Goldbeck: unison chorus by younger classes. 5. "Hang up the Baby's Stocking"—Higgins; primary classes. 6. "Yule"--Dr. Caldriatt; three-part chorus. The entire programme was a tribute to Mrs. Brainard's reputation as one of the finest teachers of female chorus work, and Mary Institute is proud of her. The first number, a Christmas anthem, by Miss Marion Ralston, was quaint and original. The singers entered heartily into its spirit, and did their best work upon it, a compliment which was highly deserved by the young composer.

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CITY NOTES.

The reason that Genelli's photos are always the best is that he keeps the best and highest-salaried artists to be had for love or money. Studio, 923 Olive Street.

Richard Maddern, leader of the orchestra at the Grand Opera House, has organized a military brass band. The members are: William Baumgaertle and Louis Meyer, Piccolo and Flute; R. Wuensche, E♭ Clarionet; J. Klein, F. Gaudeck, J. C. Deagan, F. Henk, J. Knittel, Messrs. Cole and Scotty, B♭ Clarionets; Charles Streeper, A. Willbrandt, Dexter Stocking and J. Rugraff, Cornets; O. Friedrich, A. Soudermann, J. Lang and W. Maddern, Altos; O. Miller, M. E. Sauer and J. Bauer, Trombones; C. Bauer, Baritone; O. Thumsen, Euphonion; G. A. Menger and O. Ostendorf, Tubas; F. Beck and L. Mayer, Drums. The aim of the organization is to produce the highest class of military music, and the names of the leader and members are guarantee of the splendid work they will do. St. Louis will have a band any metropolis could be proud of, and Mr. Maddern deserves credit for his high endeavors.

Eugenia L. Williamson, B. E., the well-known elocutionist, will give an entertainment at the Pickwick Theater on the 27th inst. She will be assisted by her pupils. Miss Williamson is a graduate of the National School of Oratory, and has received the most flattering notices from the greatest critics. An eastern critic says: "As a reader, Miss Williamson is splendidly equipped with a commanding presence, a very sweet voice, so capable in pathos, and a face fully expressing the soul within her. In Longfellow's beautiful legend, "Sandalphon," she won; in the lighter vein she is unctuous and captivating, but when she rendered "Tom's Come Home," she reigned supreme.

Genelli keeps the finest artists in free-hand pastel and oil work in the city, and makes life-size portraits for prices ranging from $5 to $100.

TO WHOM IT MAY CONCERN.

Prof. August Halter has been the organist at the Second Baptist Church for a period of about three years, and, since the first of July last, has also been the Musical Director. He has also had the direction of the music in our Sunday School, and part of the time has been present to lead in the musical services in the weekly prayer meetings.

Professor Halter has always been prompt and attentive to the duties devolving upon him, and is regarded by us as an able and efficient organist, competent to fill a position where skill and ability are requisite.

[Signed] D. B. Howard, Chairman Music Committee,
L. M. Hall, Nathan Cole, Robt. J. Hill, M.D.,
F. H. Ludington, John T. Davis, Stephen A. Bemis,
Geo. T. Cram, And many others.

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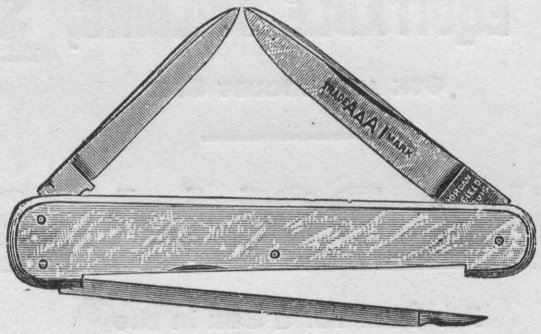

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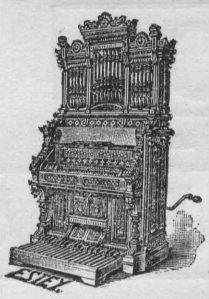

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CHORAL-SYMPHONY CONCERT.

The first concert of the eleventh season, Symphony Series, at Entertainment Hall, offered a very choice programme in the following: I. Mendelssohn—Overture "Ruy Blas," Orchestra. II. Saint-Saëns—Aria from "Samson et Delila," Mrs. Walter C. Wyman. III. Beethoven—6th (Pastoral) Symphony: (a) Allegro ma non troppo, Cheerful impressions on arriving in the country; (b) Andante molto moto, Scene by the Brook; (c) Allegro, Peasants' Merry Making; (d) Allegro, Thunder Storm; (e) Allegretto, Shepherds' song—glad and thankful feelings after the storm, Orchestra. IV. Songs with Piano, (a) Regrets—Delibes; (b) Bonne nuit—Massenet; (c) A une fiancée—Ferrari, Mrs. Walter C. Wyman. V. Grieg—Suite "Peer Gynt:" (a) Allegretto pastorale, Morning; (b) Andante doloroso, Asa's Death; (c) Tempo di Mazurka, Anitra's Dance; (d); Alla marcia e molto mercato, In the hall of the King of the Mountains.

The numbers all received an unusually spirited rendition. It proves again, as we have always said, that the material in St. Louis is of the very best. The detailed rehearsal that Mr. Otten is putting the orchestra through, is showing remarkable results. The idea of having nine violins do good work, instead of having seven look at two working, is a good one; each member must play his part as if he were at the desk of the first violin.

The suite "Peer Gynt," by Grieg, is a piquant piece of work; for Mr. Otten to produce it on the heels of Nikisch's last performance was a bold move; some questioned how he would acquit himself of the task; to say that the most skeptical were more than satisfied, is but voicing the general enthusiasm that this performance created.

The spirited tempo taken by Mr. Otten in the Pastoral Symphony, 50 to a dotted quarter, we fully endorse. This movement, andante molto moto, is often taken entirely too slow.

It was a treat to hear the healthy overture of Mendelssohn. It was so well enjoyed by the audience that we approve of the wish of many to have it given again,

The Annual performance of the "Messiah" occurred on the 30th ult. Arthur Beresford was basso; Mrs. Mayo Rhodes, soprano; Mr. Humphrey, tenor, and Miss Ida Smith, alto. Its performance was not up to the general good work of the Society. The work of Mr. Otten and the orchestra was specially good, but it is not in the power of a leader to make a chorus sing when it won't. Although a large chorus was present, a goodly number of it lacked strength and thoroughness. It may have looked upon the great Messiah as time-worn, but that is not the case. If sung four times a year, it should be treated with the same earnestness, in detail; but this is a fault of amateurs. Of the soloists, Mr. Humphrey gave an excellent, artistic and grateful rendition of his part. The basso was a falling off. The soprano and alto parts were not satisfactory. We have had many first-class soloists for these parts in years past, and there is no reason why the best should not be in the order of things.

The Second Concert of the Symphony Series will be given in Entertainment Hall, January 15th. Miss Maud Powell, (Violin) Soloist.

The following programme will be given: I. Symphony—Haydn; orchestra. II. Concerto for violin—Max Bruch; Miss Maud Powell and orchestra. III. Arioso—Handel; violins, unison and orchestra. IV. Solo for violin, Miss Powell. V. Overture "Oberon"—Weber; orchestra.

MENDELSSOHN QUINTETTE CLUB.

The first concert of the Mendelssohn Quintette Club was given at Memorial Hall on the 9th ult. The audienee was very fine and appreciative. The programme was very good and well rendered. George Heerich's solo, "Liebsfee" by Raff was a brilliant piece of work and masterly rendered; for encore he gave a mazurka by Chopin.

Mrs. Bollman sang the "Raft" by Pinsuti in her incomparable style and was enthusiastically recalled. The great "Quintette" by Dvorak was admirably played, Mr. Ehling's piano part was magnificiently rendered.

DEATH OF HENRY BOLLMAN.

On the 27th ult., occurred the death of Henry Bollman, one of the best known publishers in the United States, and head of the firm of H. Bollman & Sons, lately changed to the Bollman Bros. Music Co. His death was due to dropsy of which he complained for some time. Mr. Bollman was born in Magdeburg in 1823. He was the eldest of three children. He inherited his musical talent from his mother who was an artist. When but five years of age, little Henry would constantly join his mother in song and showed most decided talent for music. But his father was opposed to fostering such talent in his eldest son, and only at the earnest wish of the mother did he finally yield and place the youth in a music school. There, his progress was very rapid and in a wonderfully short time he had thoroughly mastered the violin, contra bass and trombone—being besides a good performer upon almost every known instrument. He wrote music all night for only $1.00, which was spent the next day for instruction. After completing his studies he entered the Prussian Military Band as Second Capel Meister, writing and arranging all its music and scores: but the sphere was too narrow for his lofty nature and attracted by the prospects opened in America, he left for it in 1847, coming direct to this city. In 1850 he was married to Miss Mary DeGrave.

He removed during the rebellion to Cincinnati and was engaged by the Jesuits there, and later in Bardstown, Kentucky. In 1864, he returned to St. Louis, establishing himself in business. How he succeeded is shown by the splendid business he leaves to his three sons, Oscar, Otto and Herman.

Mr. Bollman left a very large catalogue. Very few of his publications but bear his ear-marks, and many that very good writers would be proud of bloomed by the wayside under a nom de plume. As a composer of masses for the Catholic Church, he stands preeminent.

Mr. Bollman had a pleasant smile for all, with a disposition that made him universally liked. Many an enterprise was assisted by him where the credit was allowed elsewhere.

The editors knew Mr. Bollman for thirty years and their relations were always most pleasant. His whole life was one of rare usefulness and his sons' brilliant careers testify to his sterling character.

He was 68 years old at the time of his death. His wife, daughter and three sons survive him. The funeral took place from his late residence 1119 Dillon street and was very largely attended by musicians and friends. He was buried in Bellefontaine.

We start out with the 1st number of the 14th volume of our REVIEW and we regret deeply that we have to announce these sad tidings with our New Year's greetings, as everybody will miss him. We know that our sympathy which we extend to the bereaved family is shared by thousands of our readers. May he rest in peace!

THE McCAULL OPERA COMPANY AT EXPOSITION MUSIC HALL.

Next Monday evening, January 5th, the famous and popular McCaull Opera Company will be given a week's engagement at the Exposition Music Hall, presenting an unusually attractive repertoire consisting of "Clover," "The Black Hussar" and "The Seven Suabians," which will be given in the following order: Monday, Tuesday and Wednesday evenings "Clover" by Franz Von Suppe the composer of "Boccacio" and "Fatinitza." It is the most successful that has yet come from the prolific pen of Suppe; it not only possesses the most charming music ever heard in comic opera but a story that in itself is better than many of the so-called comedy dramas. It tells of the adventures of a youth who tires of home, and desires to see the world. His travels take him to Germany, France, Sweden and Italy, the music being characteristic of each of these countries. The opera will be staged with all its original and elaborate stage effects, while the costuming is the handsomest ever seen in comic opera. On Thursday and Friday evening and Saturday matinee, Millocker's famous Military Opera, "The Black Hussar" will be presented in the same elaborate manner as characterized its original production in this city some four years ago. On Saturday evening only, Carl Millocker's latest work, "The Seven Suabians" will be given its first English production in this city. The opening night of this engagement will be a most notable one, it being the twelve hundredth performance of "Clover" by this organization and to properly celebrate the event, handsome souvenir programmes will be given to those attending this performance. The opera will be all staged in the same complete and gorgeous manner as always characterize a McCaull production, special scenery being carried by the company. The following well known and popular artists will be seen in each of the operas. The Misses Helen Bertram, Annie Meyers, Josephine Knapp, Laura Joyce Bell, Clara Allen and the Messrs. Digby Bell, Chauncey Olcott, Wm. Blaisdell, W. F. Rochester, Fred. Frear, Chas. Meyers, C. H. Jones and many others. There will be a chorus of seventy voices and an orchestra of thirty picked musicians, besides a military band and drum and fife corps. Nothing will be left undone to make this one of the most notable and enjoyable oomic opera engagements ever known in this city. The prices will be 75c and $1.00 for the best reserved seats, a general admission of 50c which will admit to all parts of the house.

CITY NOTES.

We wish our subscribers a Happy New Year.

No change has been made in the Christ Church Cathedral choir.

E. R. Kroeger will give his annual concert early in February.

Pilgrim Church has Mr. Peacock as tenor in place of Mr. White.

Mrs. Lucy B. Ralston spent Christmas in St. Charles, with her father.

Sig. G. Parisi is engaged to play at the Liederkranz Club, the 10th inst.

Mme. Adela Lucy is soprano and directress at West End Christian Church.

Messrs McElvaine and Black will remain with St. Peter's Episcopal church.

Geo. Townley, the tenor, sung at the entertainment given at the Masonic Home.

Henry Groffman sang at the entertainment given by the Missouri Bicycle club.

Mr. Pommer, director of the Lyric Club, is hard at work perfecting that organization.

Wayman C. McCreery has added a beautiful music room to his home in Westminster Place.

Schaar Emith has Mrs. Mayo Rhodes, Miss Levy, Messrs. A. I. Epstein and Humphrey in the choir.

Signor G. Parisi assisted in the musicale given by Mrs Specht at her residence, 3723 West Pine Street.

The Chorus at the church of the Messiah will soon present "Haydn's Creation. E. R. Kroeger is organist.

The Central Presbyterian church has engaged Miss Maud Pannill as soprano and Mr. Jenkins as organist.

Roscoe Warren Lucy is organist of the Church of the Holy Communion. There is a quartet and chorus.

Mrs. Steinmeyer-Rockel sang "Love's Sorrow," at the last Balmer & Weber musicale, and was greatly applauded.

At the Elks' Memorial Service, Mrs. Nellie Haynes-Barnett, Miss Dussuchal and Mr. Henry Groffman assisted.

Any of our subscribers, who wish their REVIEWS beautifully bound, and at a very low price, will please inform us.

Central Christian Church will have Mr. Arthur Leber, a pupil of A. I. Epstein as organist. Mr. Humphrey is tenor.

E. R. Kroeger's trio in E minor for piano and strings was recently played at Detroit. Miss Kate Jacobs was the pianist.

Mrs. Georgia Lee Cunningham is precenter at Union M. E. Church. Miss McDearmon, alto and Mr. McDonald, organist.

The Second Concert of the Symphony series, will be given in Entertainment Hall the 15th inst., Miss Maud Powell, violin soloist.

Messrs Otto Hein, Aug. Wm. Hoffman and Ludwig Hoffman assisted in the exercises of the Wagner Society on the 10th ult.

Last month we gave the Edition in C, for low voices, of the very popular song, "I've been Dreaming." This month we give it in E flat, for high voices.

A. E. Whittaker is organist of the First Methodist church Mrs. Chas. Aiken is soprano, Miss Mamie Lefferty, alto, James G. Doyle, bass, and Wm. Larimore, tenor.

Now is the time to subscribe to the greatest musical paper in the world. If you want to make a present, let it be a year's subscription to KUNKEL'S MUSICAL REVIEW.

Miss Lilly Gavin, soprono; Mrs. E. V. Walsh, alto; George Townley, tenor; E. V. Walsh, basso, and Mr. Ullman, organist have been reengaged for Dr. Brooks' church.

The Beethoven Trio Club has been formed, with Alfred G. Robyn, pianist, Mr. L. Schoen, violinist, and Mr. Louis Mayer, celloist. It purposes giving a concert every month. The programmes will be of the highest order.

CITY NOTES.

Mrs. Louie Peebles' rendition of the new ballad, "I've been Dreaming," upon a recent occasion, was praised in unmeasured terms by some very high critics present.

At the organ recital given by Chas. H. Johnson at the Pilgrim Church, Miss Nellie Ripley was pianist, Miss Brooke Haldeman, contralto, Mr. Guido Parisi, violinist, and Mr. A. J. Epstein, accompanist.

NEW YORK CITY, Oct., 10th, 1890.

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GENTLEMEN:—The Briggs upright piano I purchased of you a year ago has proved most satisfactory in every respect, and I am delighted with the instrument, Yours truly,

BEARDSLEY VAN DE WATER.

Mrs. F. M. Honaker gave a piano recital at Oaken Brows One of the features of the programme was a "Romanza," by Miss F. M. Ralston, the talented daughter of Mrs. Lucy B. Ralston, of St. Louis.

Genelli, of 923 Olive Street, makes 100 Stamp Photos, from cabinet size, for $1.00. Cabinet will be returned by mail, unsoiled, with stamps, on short notice. Mail Cabinet with $1.

Dr. H. R. Palmer is engaged to conduct the Festival, at Binghamton, N. Y., the first of this month, after which, accompanied by Mrs. Palmer, he will take a long and well-earned vacation in Europe and the Orient. He purposes visiting Spain, Egypt, the Holy Land and Greece, spending the after-Lent season in Rome, Paris and London, returning home in time to meet his Festival and Assembly engagements next summer.

At the last monthly class recital given by Mrs. Lucy B. Ralston on the 17th ult., at her residence, 3431 Lucas ave., a programme of modern composers was given. The next recital, in January, will be entirely of classical compositions, We understand this hard-working and successful teacher has a fine class doing analytical work in connection with musical history.

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Backache.
Backache.
Backache.

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I could hardly walk or lie down from lame-back; suffered several weeks. St. Jacobs Oil permanently cured me, other remedies having failed to do so. FRED. HITTMAN.

Cloverdale, Ind., Feb. 8, 1887.
From a bad cold pains settled in my back and I suffered greatly; confined to bed and could hardly move or turn. I tried St. Jacobs Oil, which cured me. I do not fear recurrence.
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Tempo di Valse ♩.=80.

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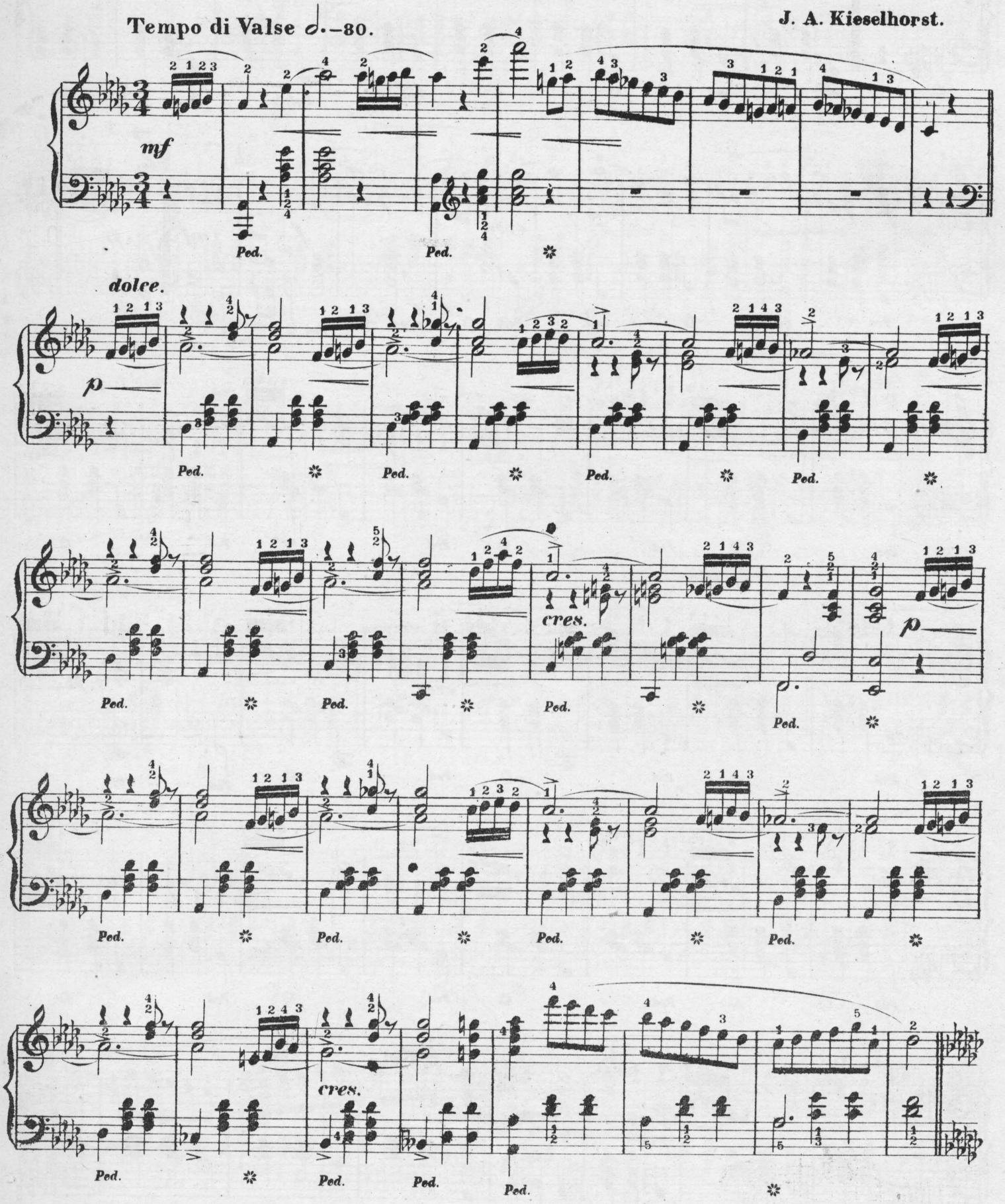

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Giocoso.

mf

Ped. Ped. ✲ Ped. Ped. ✲

Ped. Ped. ✲ Ped. *cres.* Ped. ✲ Ped. ✲ Ped. ✲ **1.** *f* **2.** *mf* *p*

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

Ped. ✲ Ped. ✲ Ped. *cres.* Ped. ✲ Ped. ✲

Ped. ✲ Ped. Ped. Ped. ✲

scherzando.

p

cres.

p

cres.

cres.

Cantabile.

p

cres.

p cres. Ped.

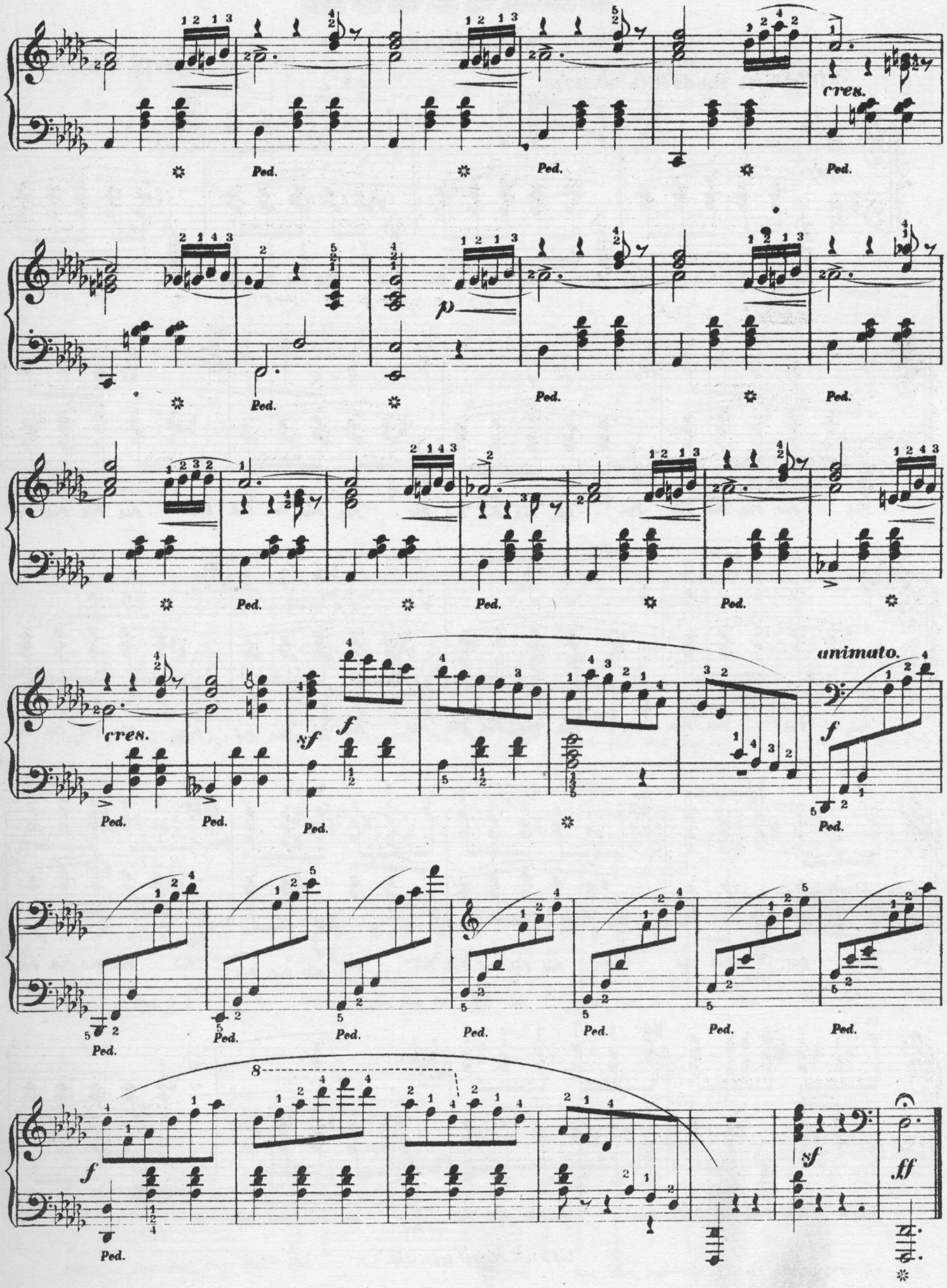
p cres. Ped.

p cres. Ped.

mf cres. Ped.

mf Ped.

p Ped.


cres.
Ped.
p
animato.
sf
f
ff
8

BERCEUSE.

WIEGENLIED.

Ludvig Schytte.

Allegretto moderato. ♪ = 132.

mp

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

cres.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

f

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

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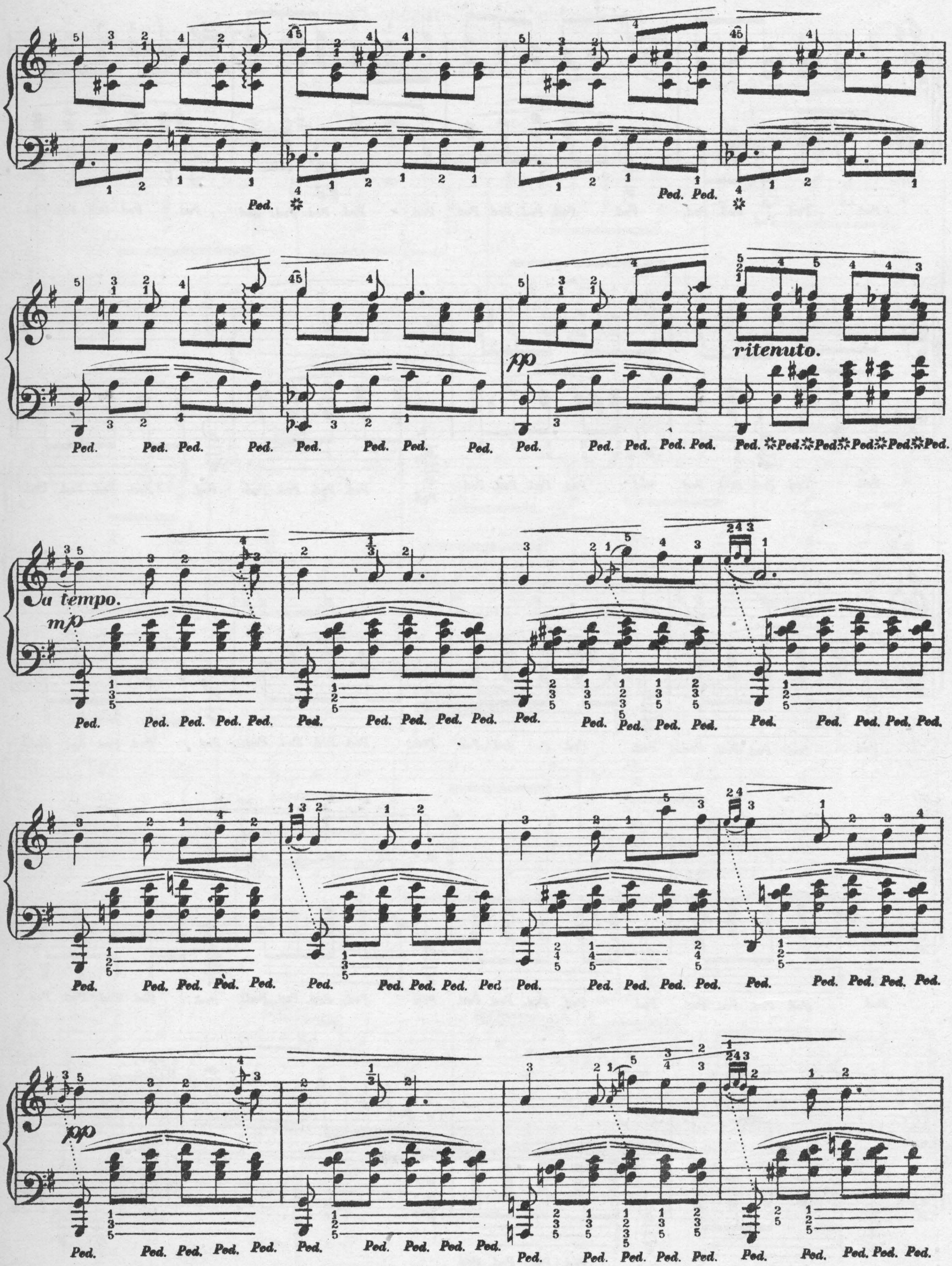
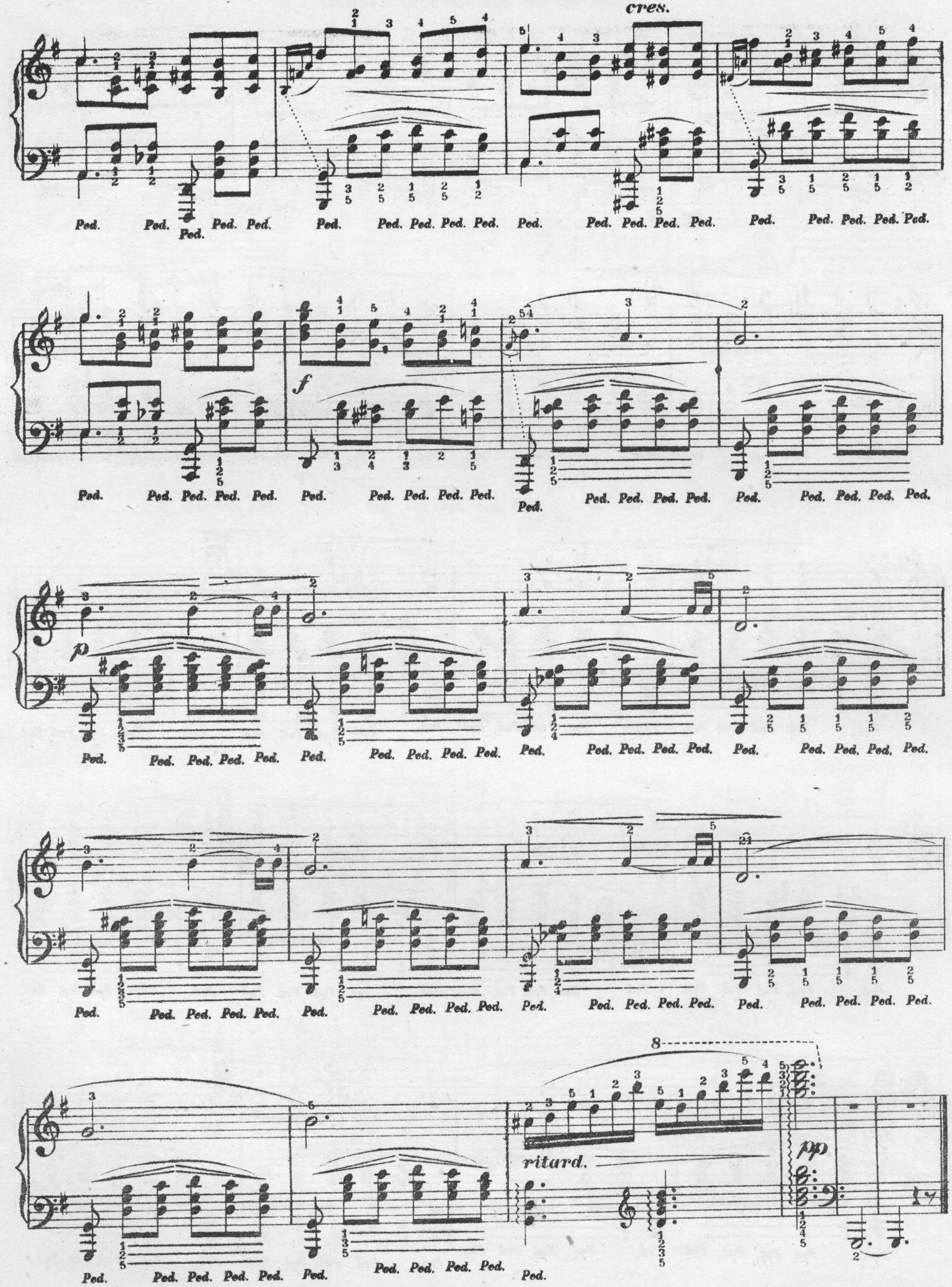

ritenuto.
a tempo.
mp
pp
Ped.


cres.
Ped.
f
p
ritard.
pp
8

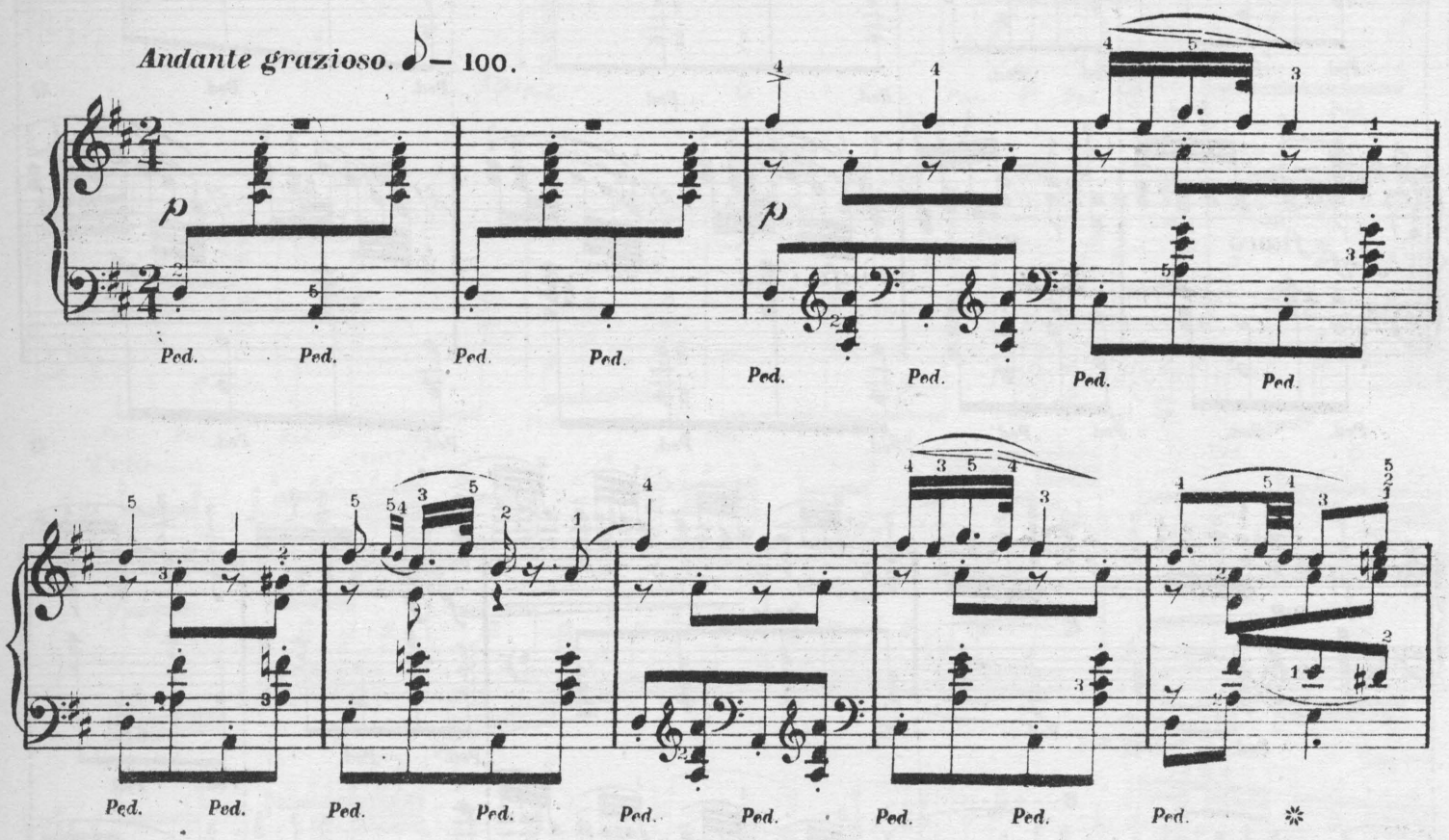
SERENATA UND TRIO.

für den Concert-Vortrag eingerichtet
von

JULIE RIVÉ-KING.

Moritz Moszkowski Op. 15.-17.

Andante grazioso. ♪ = 100.



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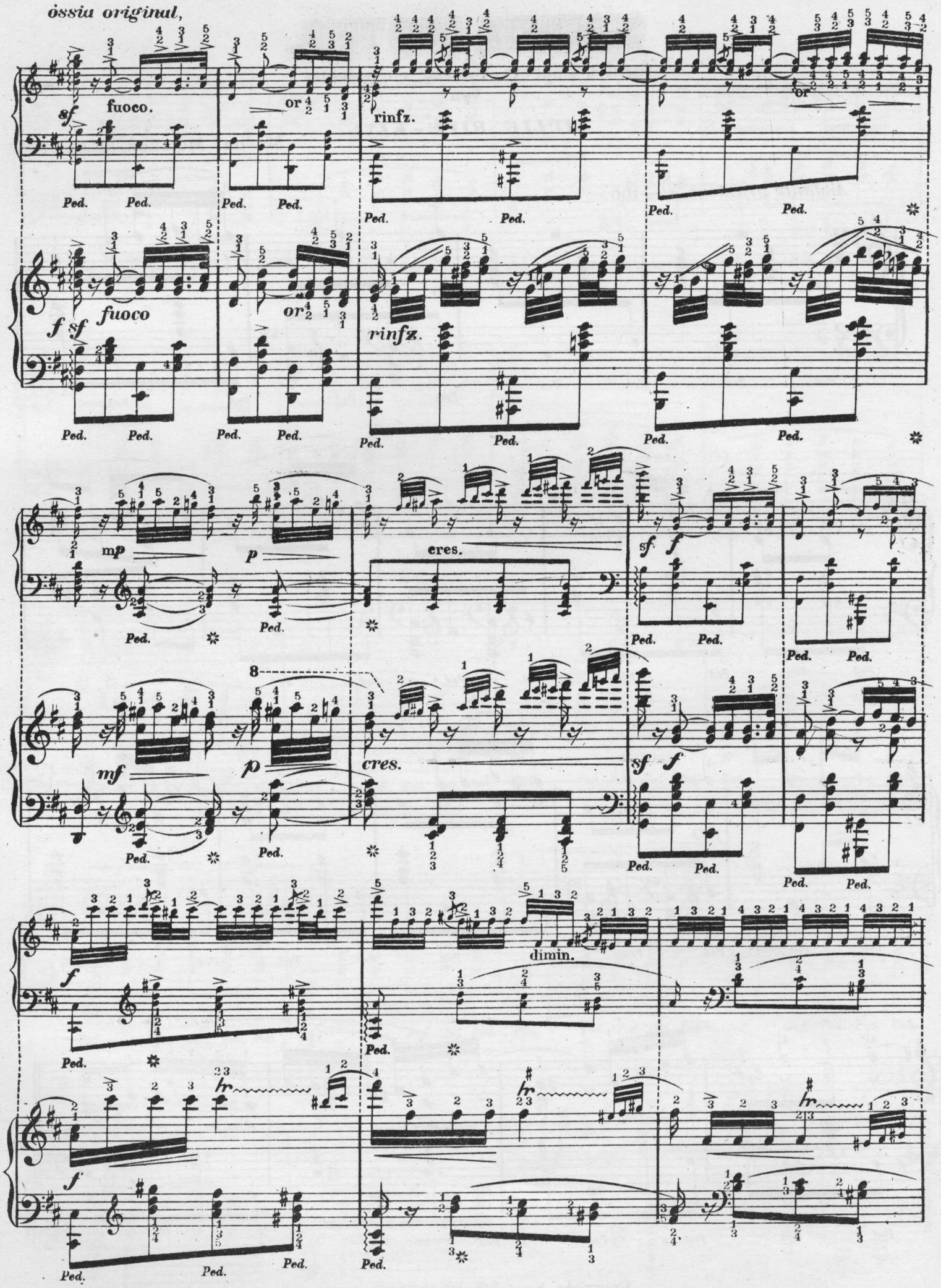
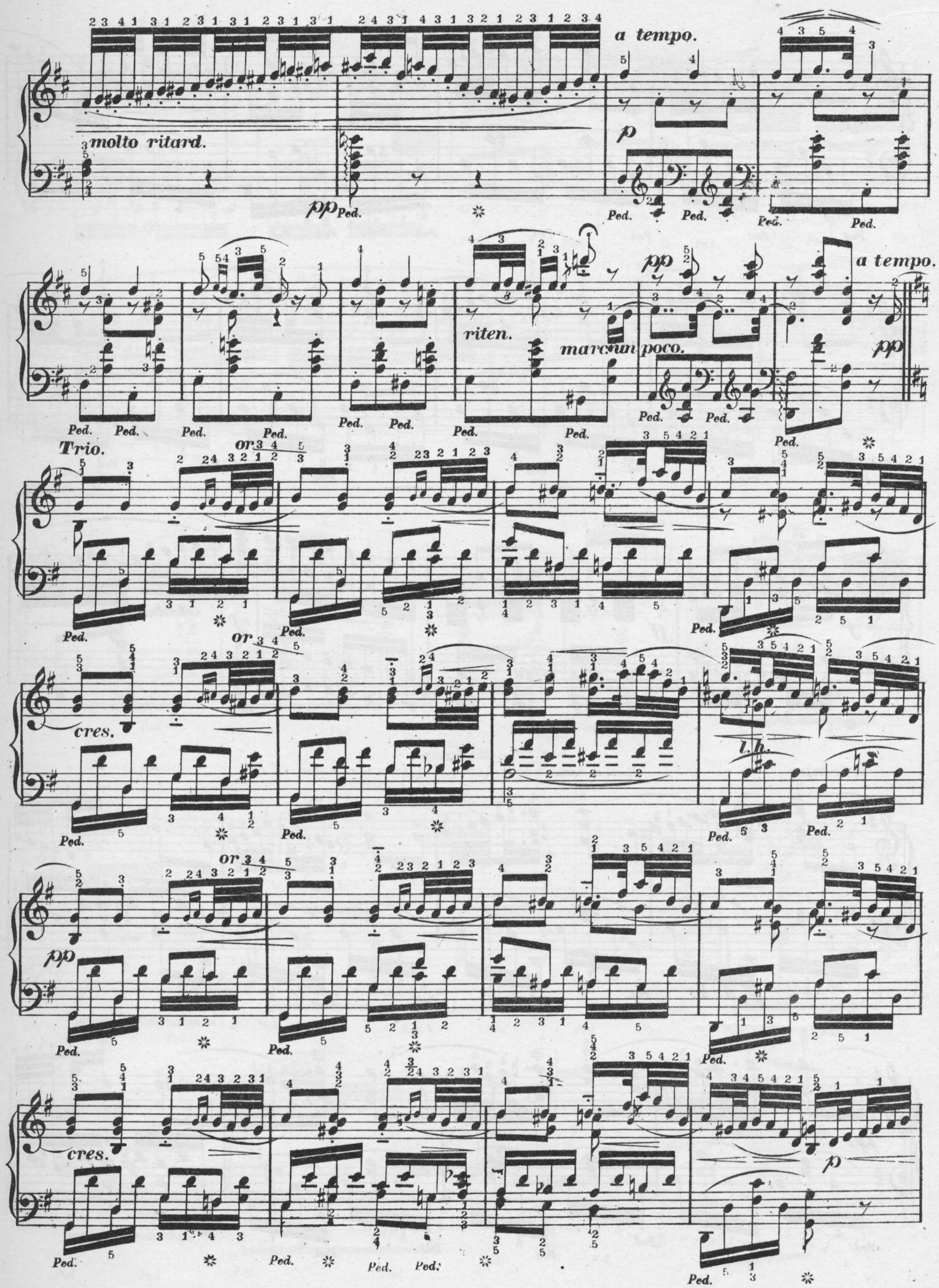

ossia original,
fuoco.
or
rinfz.
or
fuoco
or
rinfz.
mp
p
cres.
sf
f
mf
p
cres.
sf
f
f
dimin.
f
Ped.


molto ritard.
a tempo.
p
pp
Ped.
riten.
marc. un poco.
a tempo.
Trio.
or
cres.
l. h.
pp
cres.
p

mf

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

agitato.

f *ff* *sf* *ad lib.*

Ped. Ped

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

a tempo.

pp

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

a tempo.

8

ppp

p

Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped.

pp

ossia.

dimin.

pp

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

riten.

pp

marc. un poco.

p

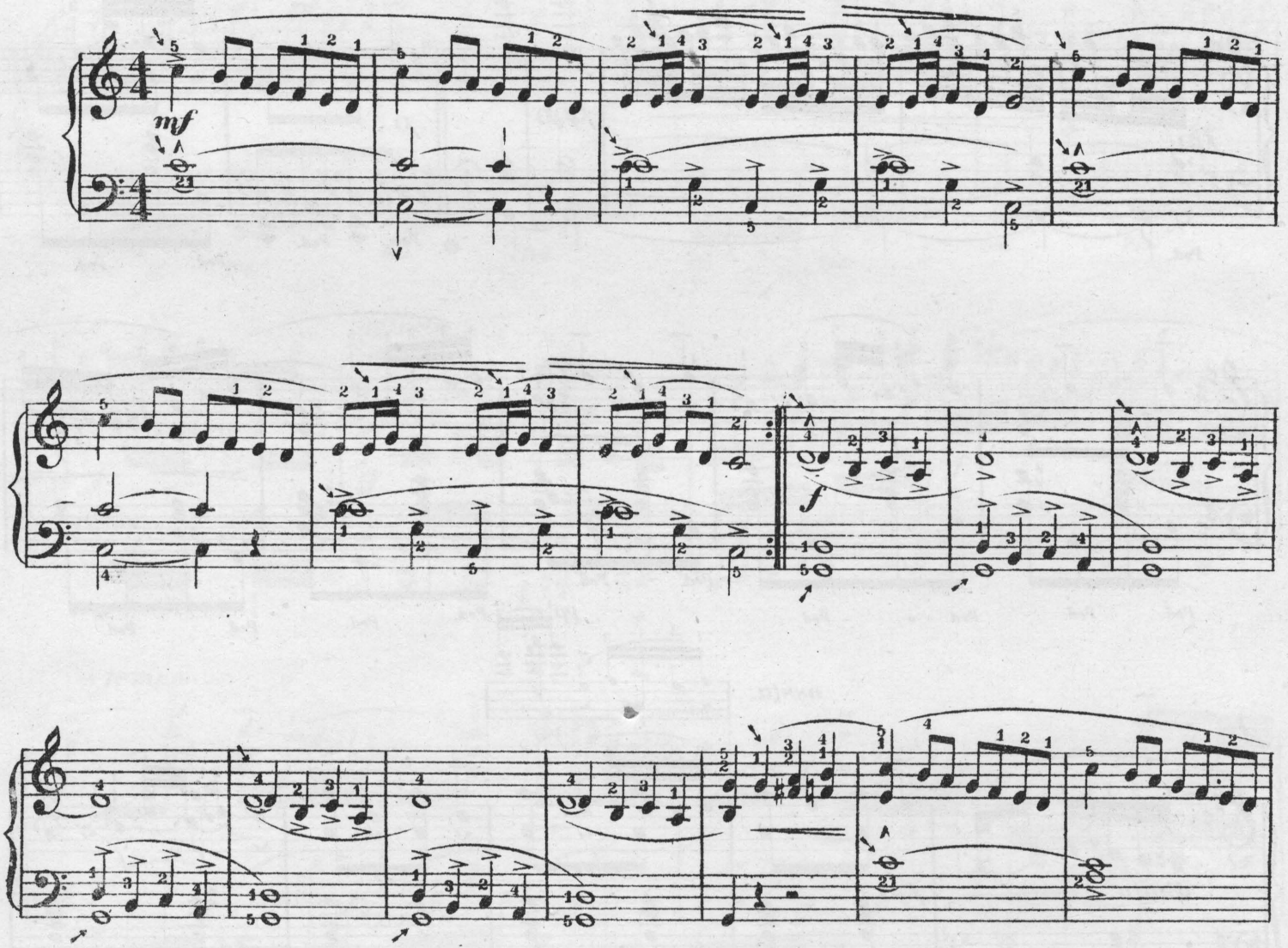
Ped. Ped. Ped. Ped. Ped. Ped. Ped.

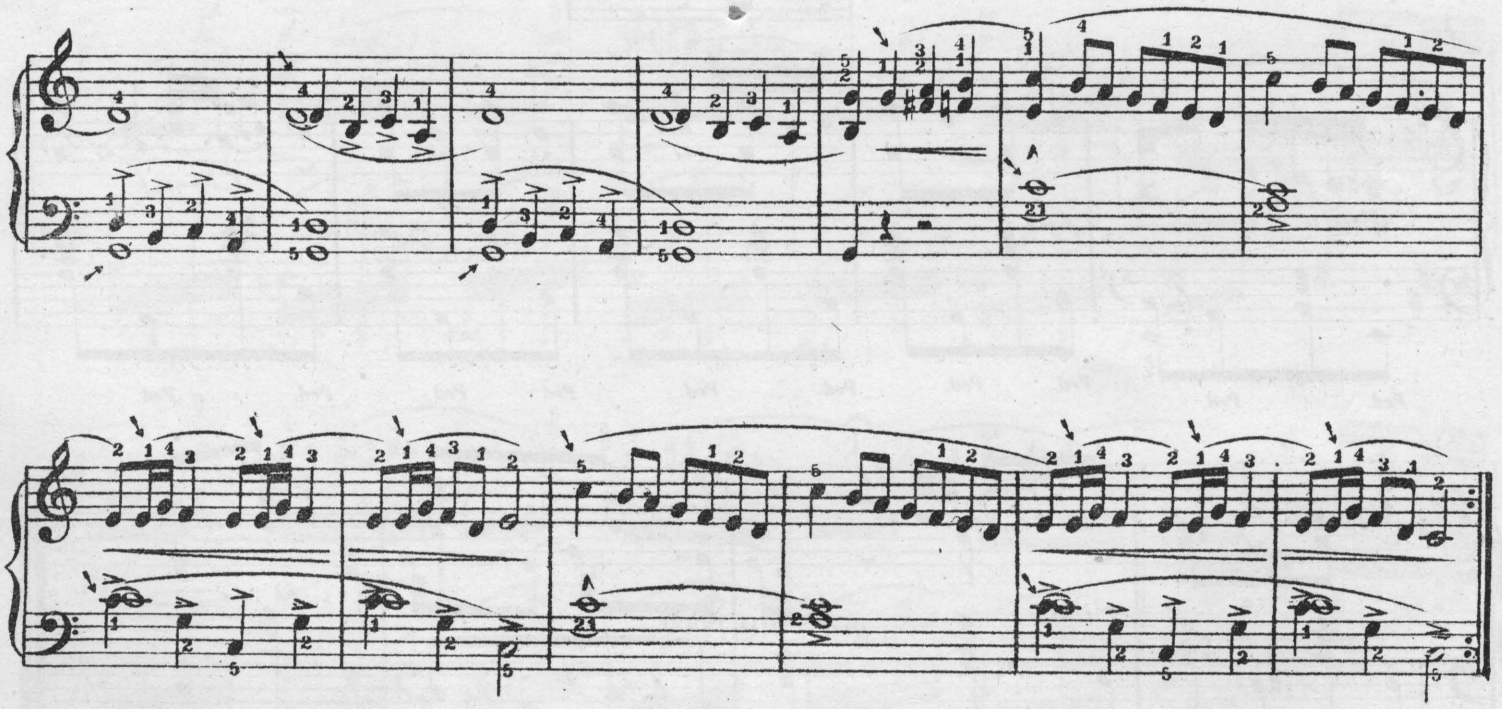
MERRY CHURCH BELLS.

Notes marked with an arrow ↘ must be struck from the wrist.

Carl Sidus. Op.

Allegretto ***(Lively.)*** ♩=84.





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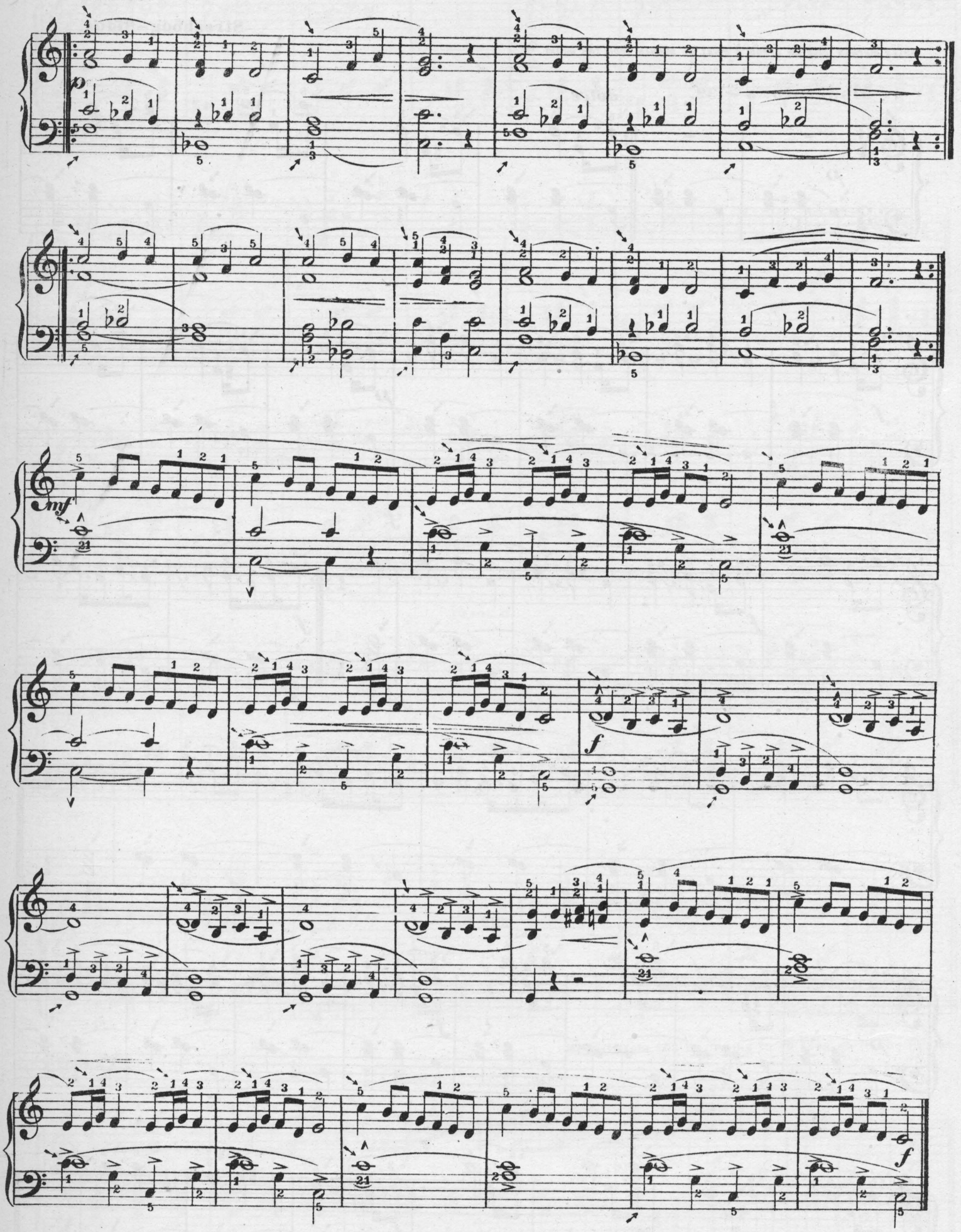
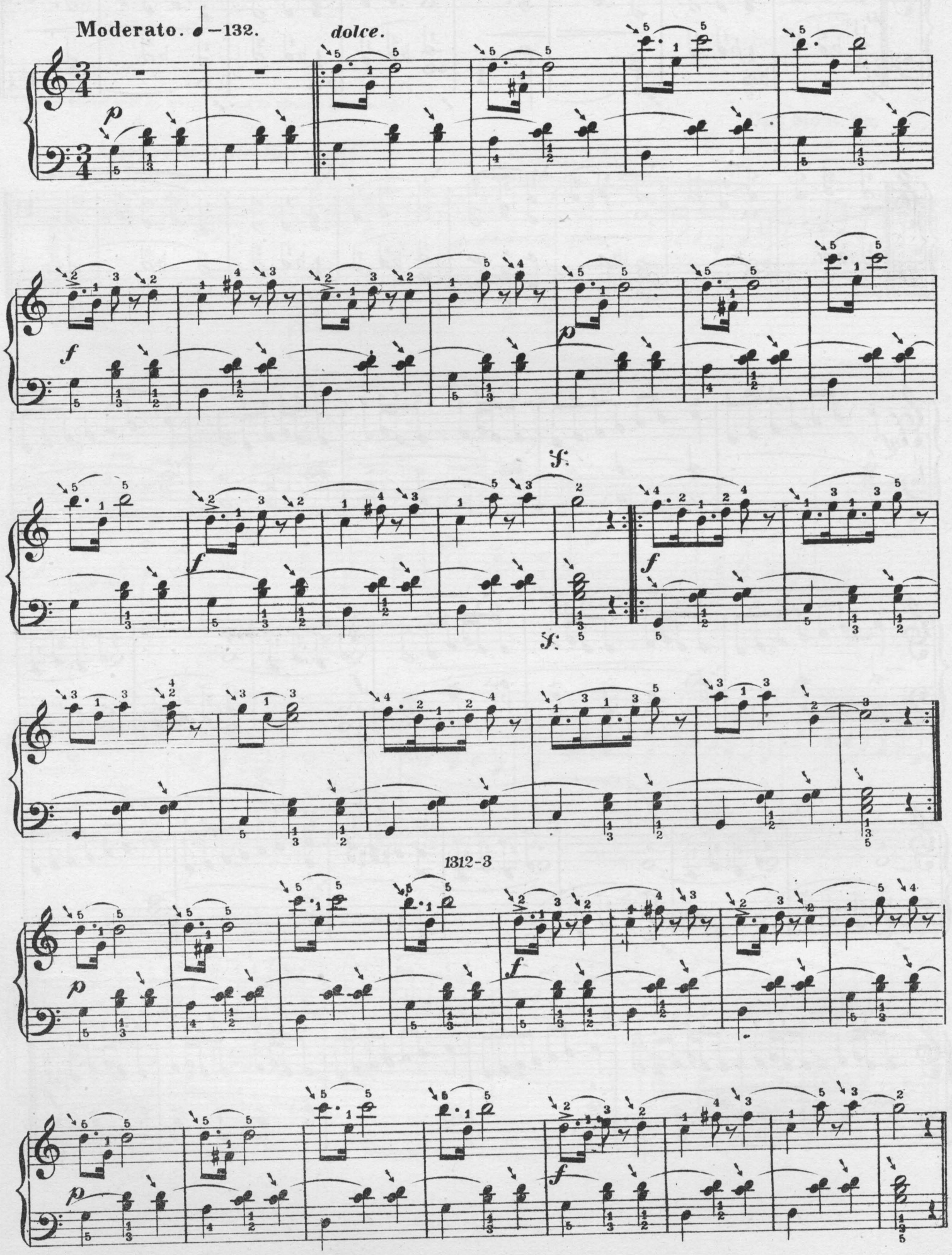
Choral.



POLKA MAZURKA.

Streabbog-Sidus.

Notes marked with an arrow ↓ must be struck from the wrist.



Repeat from the beginning to S: then go to the finale

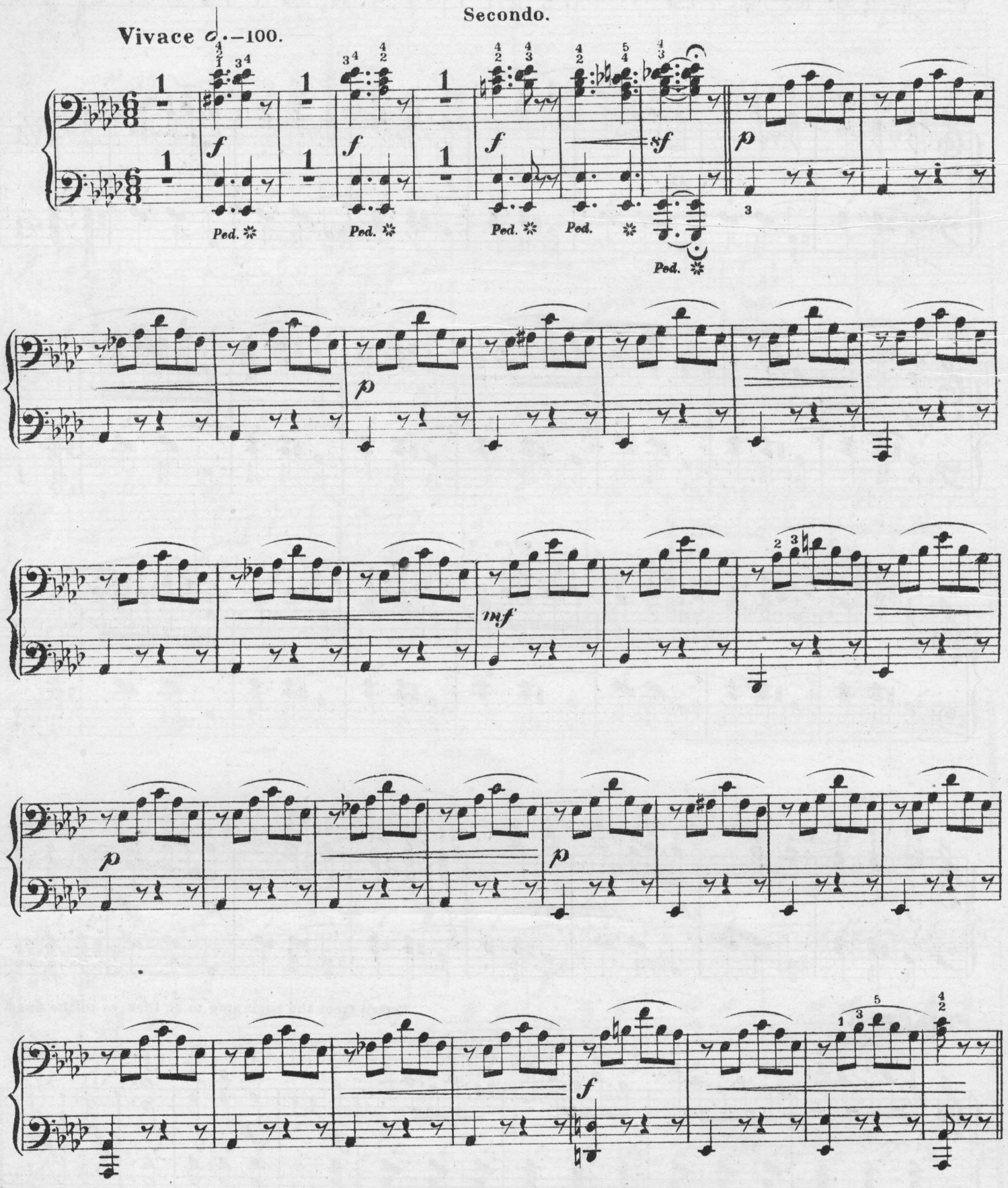
FINALE.

TARANTELLA.

Louis Conrath.

Secondo.

Vivace ♩.=100.



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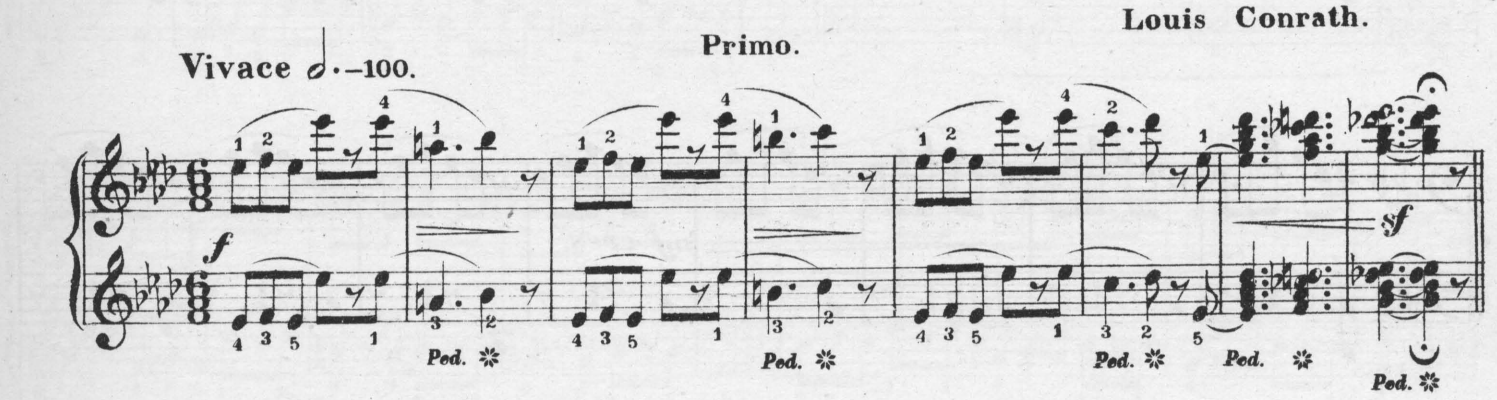
To Mrs. John Toensfeldt.

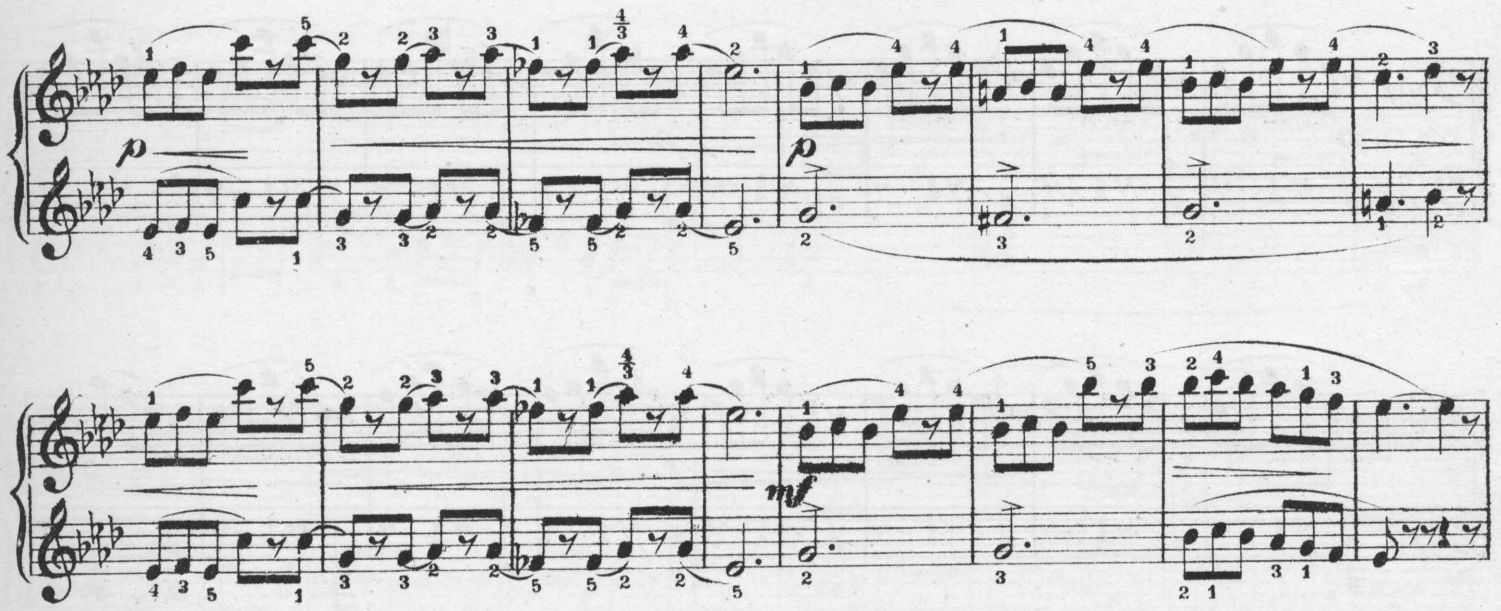
TARANTELLA.

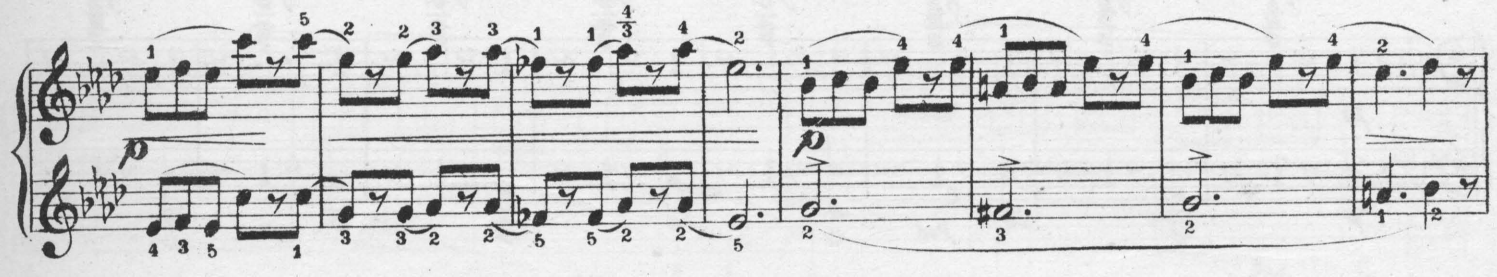
Louis Conrath.

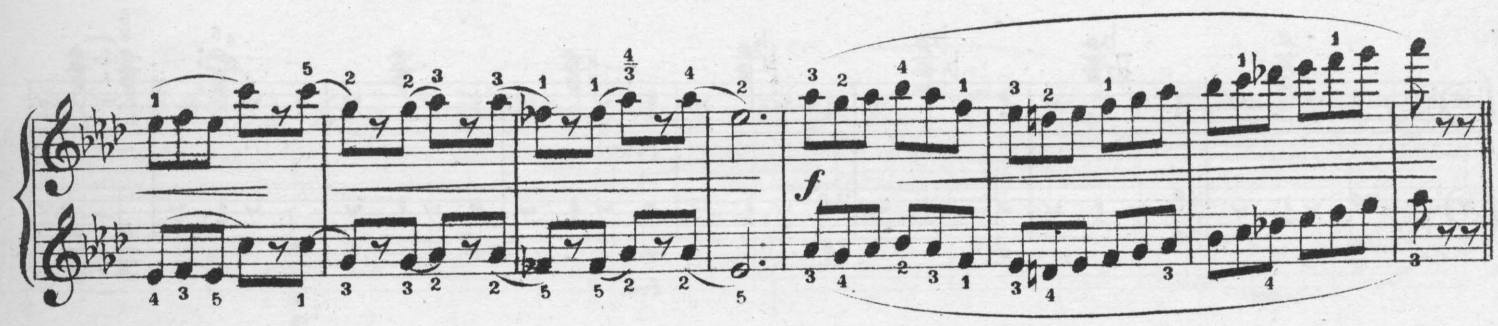
Vivace 𝅗𝅥.=100.

Primo.









sf p p

mf cres.

p p

f

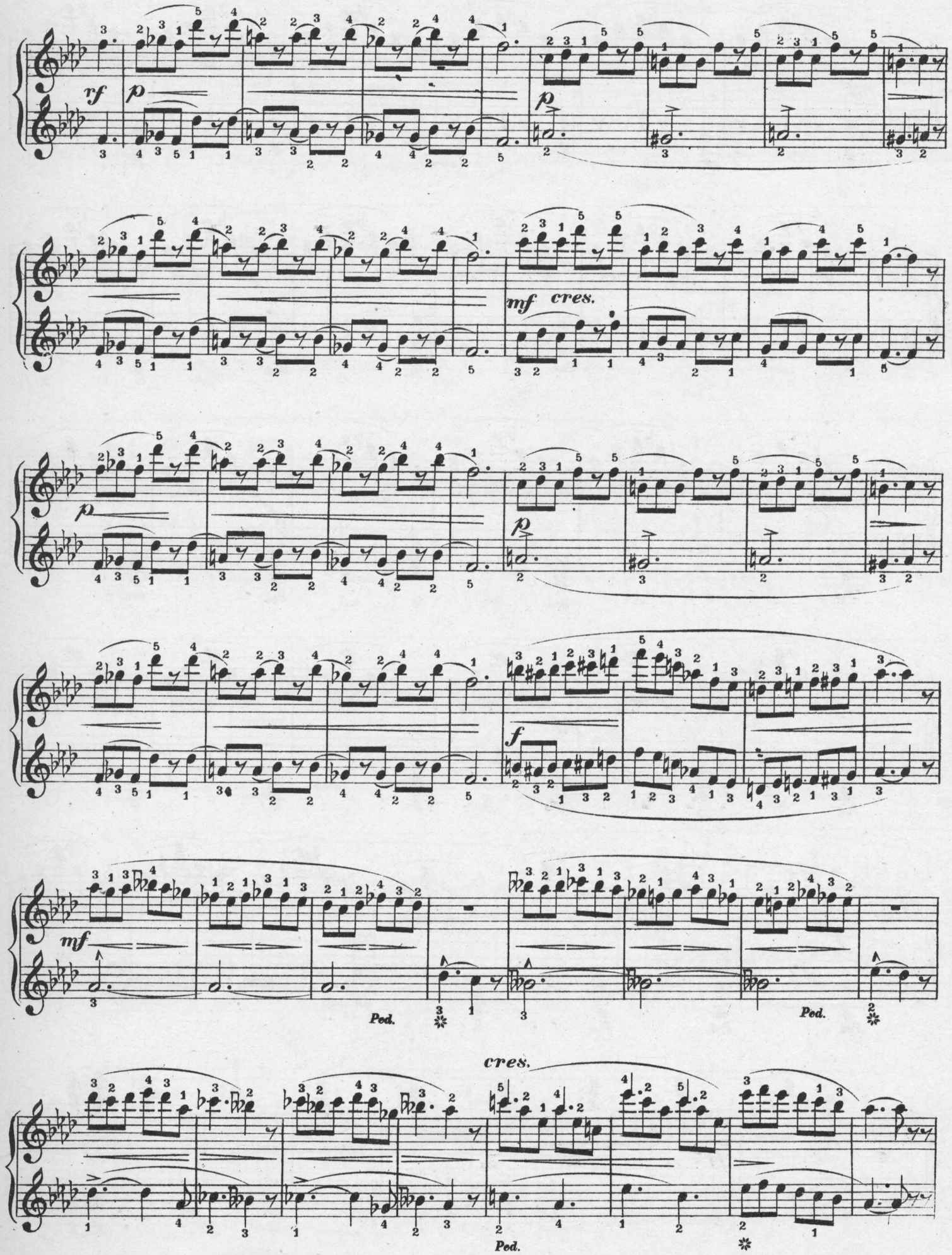
p

Ped. Ped.

cres.

Ped.

Primo.



Secondo.

mf

Ped. ✲ Ped. ✲

cres.

Ped. Ped. Ped. ✲ *f* Ped. Ped.

mf

Ped. ✲

f

Ped. Ped. Ped. ✲ *mf*

ff

4 2 1

ff

8

f

8

cres.

Ped. ✲ Ped. Ped. Ped.

8

f

Ped. ✲ Ped. Ped. Ped. ✲

mf

8

f

4 3 5 Ped. Ped. Ped. ✲

8

mf *ff*

8

ff

mf

p

Ped. ✲

cres.

Ped. ✲ Ped. ✲ Ped. ✲

f

p

Ped. ✲

f

p

Cantabile.

Primo.

mf

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

cres.

p

f

p

f *cres.* *cen.* *do.* *ff* *f* *cres.* *f* *f* *sf* *p* *p*

Ped.

8

f

Ped. Ped. Ped. Ped. Ped. Ped.

8

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

f

Ped.

8

cres.

Ped. Ped. Ped.

f *f* *f* *rf*

Ped. Ped. Ped. Ped. Ped.

p *p*

f mf

Ped. Ped. Ped. ✲

f f

Ped. Ped. Ped. ✲

rf p p

mf

f

Ped. Ped. Ped. ✲

mf f

Ped. Ped. Ped. ✲

8

f *mf*

Ped. Ped. Ped.

8

f *f*

Ped. Ped. Ped.

8

rf *p* *p*

cres.

mf

8

f

Ped. Ped. Ped.

8

Ped. Ped. Ped.

Secondo.

ff

animato.

ff p

p

Ped.

f

f

Ped.

Ped.

Ped.

Ped.

fz. fz. fz. fz. fz. fz. fz. fz.

ff

Ped. Ped. Ped. Ped. Ped.

Primo.

8

ff

animato.

8

ff p

p

8

f

f

Ped.

8

Ped. Ped. Ped.

8

ff

fz. ff

Ped. Ped. Ped. Ped. Ped.

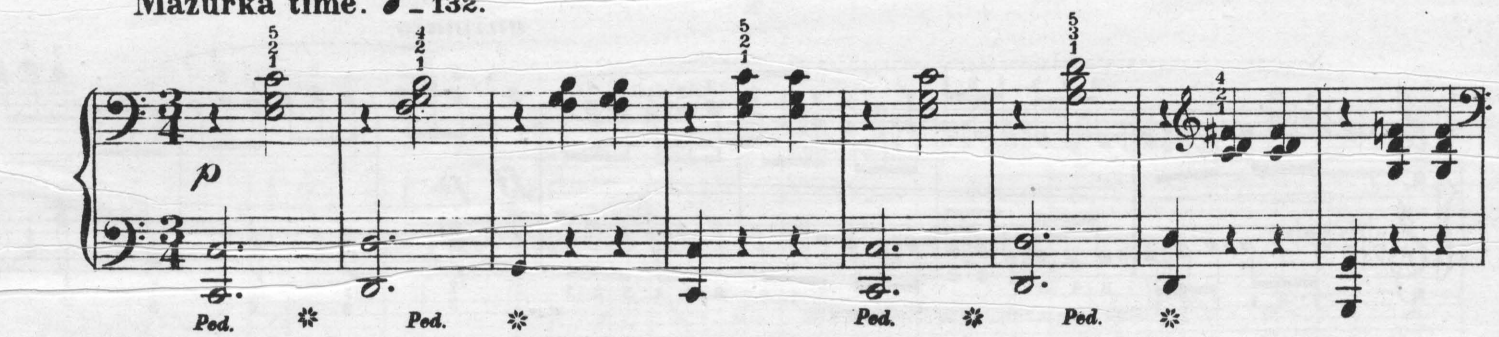
MY DARLING.

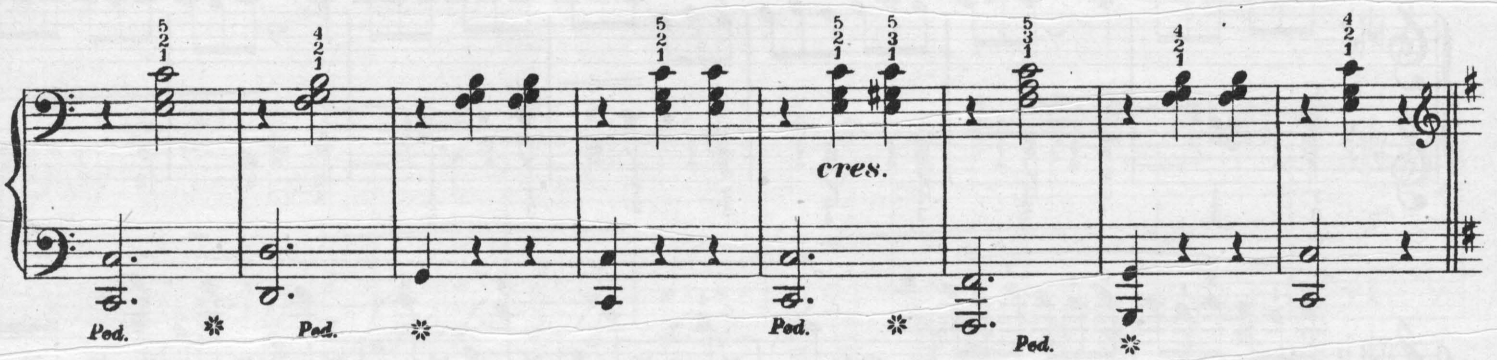
YORKE.

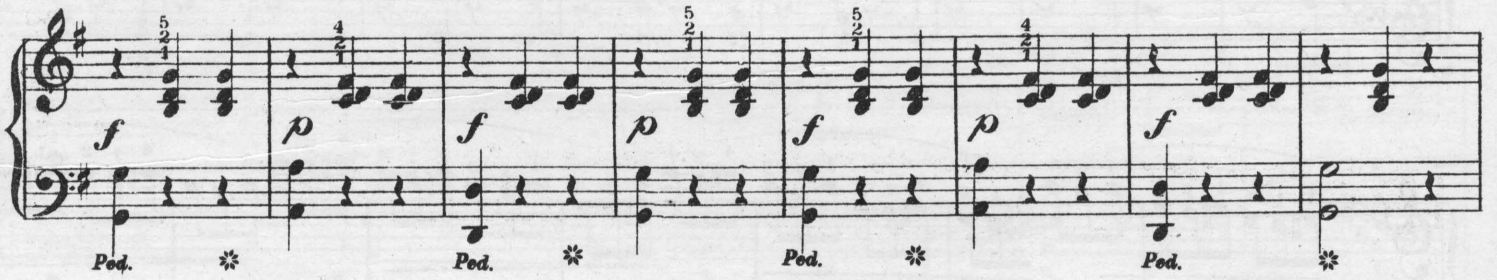
Secondo.

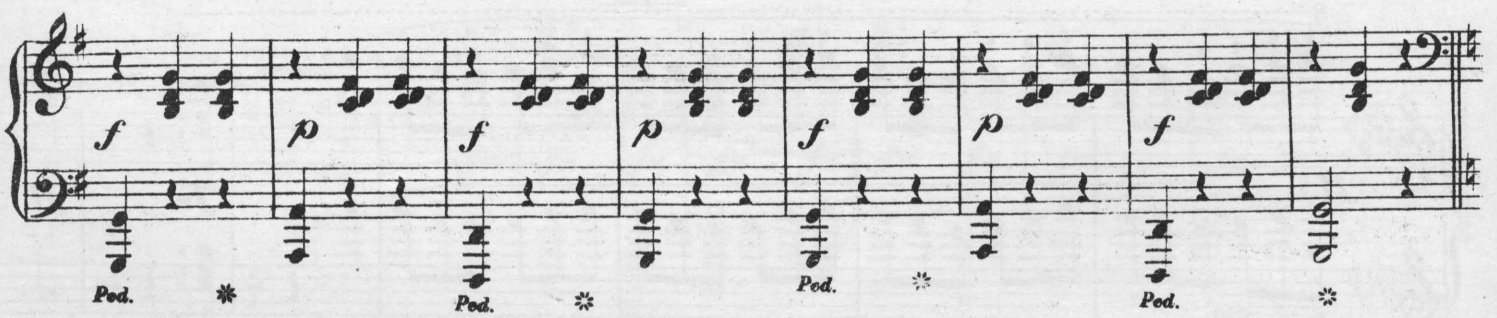
Carl Sidus. Op. 215.

Mazurka time. ♩ = 132.









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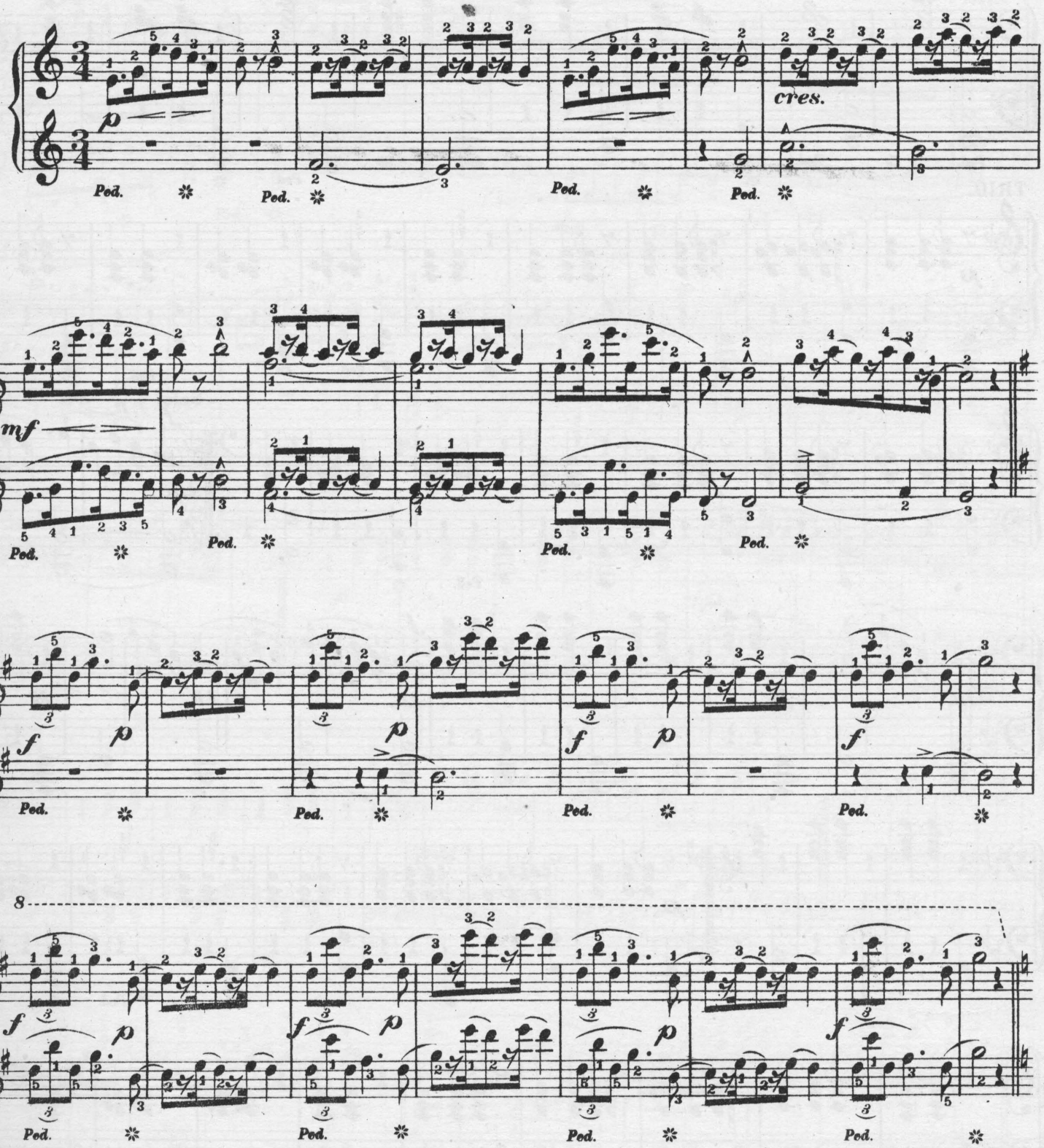
MY DARLING.

YORKE.

Carl Sidus. Op. 215.

Mazurka time ♩ = 132.

Primo.



Secondo.

p

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

FINE.

cres.

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

TRIO.

p

Ped. ✲ Ped. ✲

Solo. *r. h.*

f

l. h.

Ped. ✲

l. h. *p* *f* *l. h.* *l. h.* *p*

p

Ped. ✲

Ped. ✲ Ped. ✲

Repeat from the beginning to Fine.

Primo.

p *cres.*

Ped. Ped. Ped. Ped.

f *cres.* FINE.

Ped. Ped. Ped. Ped.

TRIO.

p cantabile.

Ped. Ped.

f *mp*

Ped.

f *mp*

Ped. Ped. Ped.

Repeat from the beginning to Fine.

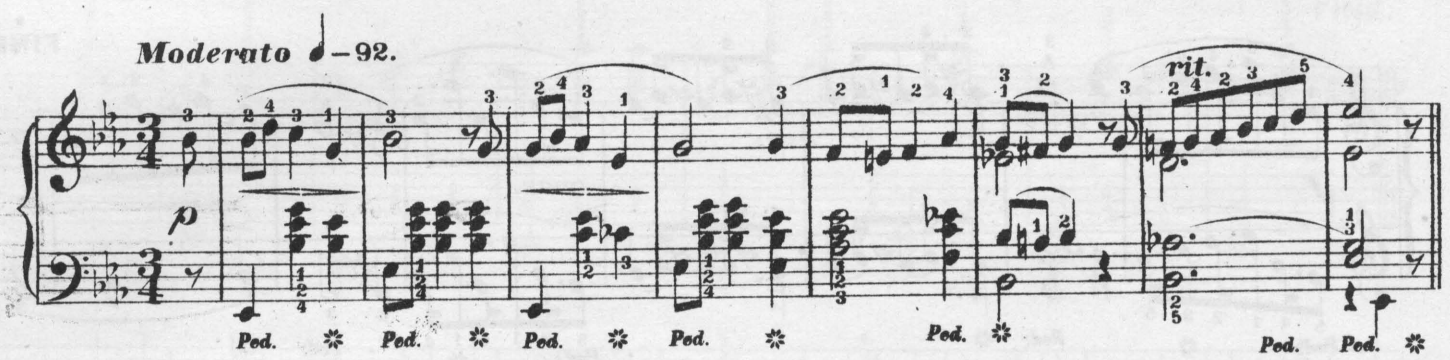
I'VE BEEN DREAMING.

(MEIN TRÄUMEN.)

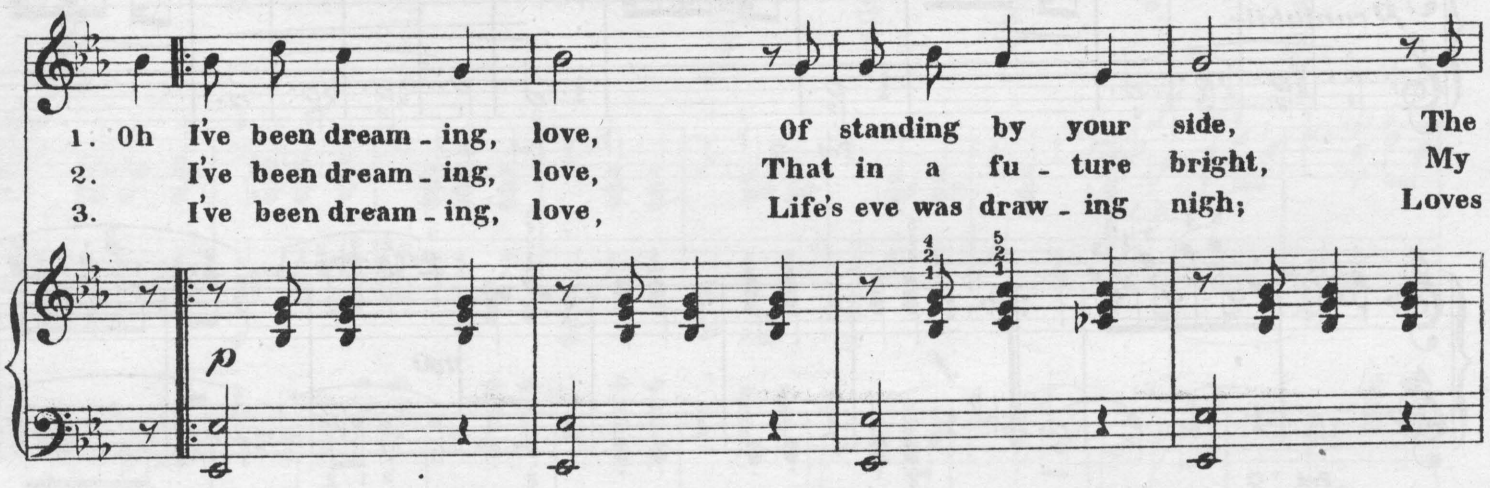
Translation by H. Hartmann.

Words by Emma J. Bell.

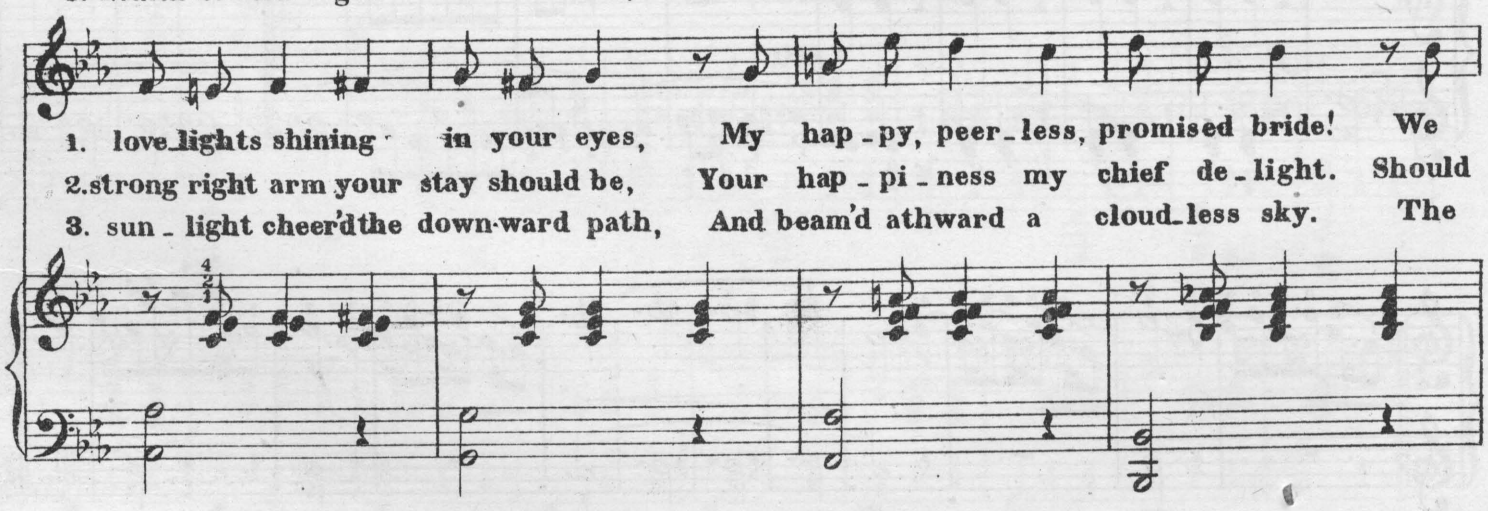
Franklin E. Cook.



3. *wieder träumt' mir's, Lieb — Der Lebens-a-bend sinkt; Doch*
2. *träumte künft-ges Glück, — Dass einst der Tag be-ginnt, Da*
1. *Im Traum des Glü-ckes Lenz — Hab' wie-der ich ge-schaut Den*



1. Oh I've been dream-ing, love, — Of standing by your side, The
2. I've been dream-ing, love, — That in a fu-ture bright, My
3. I've been dream-ing, love, — Life's eve was draw-ing nigh; Loves



3. *Lie-bes-licht be-glänzt den Pfad, — Der Strahl am A-bend-himmel blinkt Das*
2. *die-ser Arm Dich schützt und trägt — Dein Glück und meins zu sammenrinnt Käm*
1. *Glanz des Au-ges lie-be-hold, — Die mir ge-lob-te schö-ne Braut Die*

1. love-lights shining in your eyes, — My hap-py, peer-less, promised bride! We
2. strong right arm your stay should be, — Your hap-pi-ness my chief de-light. Should
3. sun-light cheer'd the down-ward path, — And beam'd athward a cloud-less sky. The

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3. *Licht er-blass-te, Lieb-- Der letz-te Glanz dem Gang Auf*
2. *Kum mer ü-ber Dich, Kränkt' Dich manch bit-t'res Wort, Dann*
1. *Lip-pe haucht den Eid Von Lieb', Be-stän-dig-keit Und*

1. breath'd those ho-ly vows, Of love and con-stan-cy, With
2. wea-ry care o'er take, Or bit-ter grief draw near, Your
3. light was fad-ing, love, The last pale ray that gleam'd Up-

3. *dim-brem Er denpfad war der, Der Deinem lich-ten Aug' ent-sprang. Nun*
2. *ruhst Du aus an meiner Brust, Die Zäh re küsst vom Aug' ich fort-- Ein*
1. *Hand in Hand und Herz bei Herz Wir schwuren für die E-wig-keit Ja,*

1. hand in hand, and heart to heart, We plighted for e-ter-ni-ty. Yes,
2. rest should be up-on my breast, My hand would dry each fall-ing tear. A
3. on my dark'ning sight was that Which in your ten-der glan-ces gleam'd. The

rit.

Ped. ✲

3. *alt zu sein-es ist kein Traum, Den Schei-tel bleicht des Al-ters Schnee. Bei*
2. *Bess-rer hat Dich nun im Bann, Be-rei-tet Dei-nes Le-bens Glück Dein*
1. *wie-der träumt mir von der Zeit . Der eit-le Traum der schönsten Nacht, Der*

1. I've been dreaming o'er a-gain, That vain sweet dream of long a-go That
2. hand-less ten-der love than mine Now smoothes for you life's rug-ged way; Your
3. grow-ing old, love, is no dream; Up-on my brow is win-ters snow, The

Dir zu sein in letz_ter Stund Ein eit_ler Traum war's vol_ler Weh! Ich

Herz ward jenem ab_ge_wandt Der sich in Träumen sehnt zu_rück. Ich

mich beherrschte je_de Stund Die Erd' zum Himmel mir ge_macht. Ich

rit. *a tempo.*

once fill'd all my wak_ing hours And made a par_a_dise be_low. Oh

heart has careless grown of one Whose dreams still fond_ly backward stray. Oh

hope to die in loves embrace Is but a dream of long a_go. Oh

rit. *a tempo.*

träumt' von sü_sser Lieb' Den hehrsten Traum; al_lein Er

I've been dream_ing, love, The fond_est dreams of you, They

p

Ped. Ped. Ped. Ped.

schwand schon vor dem Morgen licht Die Träume blei_ben e_wig Schein Ich

cres.

van_ish with the morning light, Those dreams of you can ne'er come true. Oh,

cres.

Ped. Ped. Ped. Ped.

träumt' von sü - sser Lieb Den hehrsten Traum al - lein Er

I've been dream - ing, love, The fondest dreams of you, They

Ped. Ped. Ped. Ped.

1. 1st & 2nd Verse.

schwand schon vor dem Mor_gen licht Die Träume blei_ben e - wig Schein.

f *rit.*

van - ish with the morn_ing light, These dreams of you can ne'er come true.

rit.

f *p*

Ped.

3. *Und* 2. 3rd Verse.

2. *Mir Träume blei_ben e - wig Schein.*

2. Oh dreams of you can ne'er come true

3. Oh

rit.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

f

MORNING LAY.

(MORGENLIED.)

Translated and supplemented by
H. Hartmann.

Edvard Grieg.

Molto vivace. ♩. = 80.

2. *Brunnen zumal er rauschet zu Thal,*
1. *Auf geht der Tag, mit feur'gem Geschoss*

f

1. Morning a-wakes! With ar-rows of light
2. Brooklet so clear it glides to and fro,

f *p*

Ped.

2. *Funkelt und glühtim Morgenstrahl, Schlafende Blumen vom Wehen Lieblich und lachend er-*
1. *Stürmt er des Unmuths Wolkenschloss, Wal-lende Ne-bel ver-fliegen, Lichtkönigs Heerschaaren*

f

1. Vanquish's the fort of clouds and night, Hasty the shadows are fading. Hosts in the conquest are
2. Sparkles and shines in morn-ings glow. Flowers in sleep ov-er-tak-en Friendly and sweetly a-

f

Ped. Ped.

2. *stehen.* *"Fort!" ruft Jä-gers hel-les Horn, Fort es fliesst ein ew'ger Born!*
1. *sie-gen.* *"Auf!" tönt Vögleins Lied im Grund, "Auf!" erschallt's aus Kindermund,*

p

1. aid-ing. "Rise!" the birds call far a-way; "Rise!" the lips of children say.
2. wak-en. "Forth!" sounds hunters ring-ing horn; "Forth!" re-joice 'tis ear-ly morn!

p

Ped. Ped. Ped. Ped.

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2. *Menschen ans Werk, ihr Menschen! Menschen ans Werk, ihr Menschen*
1. *Auf, meiner Hoffnung Son - ne! Auf, meiner Hoffnung Son - ne!*

pp *f*

1. Rise! sun of hope and promise Rise! sun of hope and pro - mise
2. Rise ye to work, oh children! Rise ye to work, oh, child - ren!

or thus.

2. *"Fort!" ruft Jägers Horn, ruft Jä - gers Horn, ... das Horn. "Fort es fliesst ein*
1. *"Auf!" tönt Vögleins Lied, tönt Vögleins Lied ..... im Grund. "Auf!" erschallt's aus*

fz. *fz.*

1. "Rise!" the birds call far a - way - call far ..... a - way; "Rise!" the lips of
2. "Forth!" sounds hunter's horn, sounds hunter's horn ..... his horn Forth there flows from

Ped. Ped. Ped. Ped. Ped.

or thus.

2. *ew' - ger Born, Ein Brun - - nen uns!"* *"Fort!" ruft das Horn,*
1. *Kindermund, aus Kin - - der - mund.* *Vög - lein im Grund,*

p

1. child - ren say - of child - - ren say; Birds far a - way
2. morn to morn a spring ..... to us. "Forth!" sounds the horn

p

Ped. Ped. Ped. Ped.

2. *Fort zum Born! "Fort!" ruft das Horn, Fort zum Born! Menschen ans Werk, ihr Menschen!*
1. *Kin - der - mund Vöglein im Grund, Kin - der - mund, Auf, meiner Hoffnung Son - ne!*

cres. *f* *fz.*

1. Child - ren say - Birds far a - way - Child - ren say - "Rise!" sun of hope and promise.
2. ev' - ry morn: "Forth!" sounds the horn ev' - ry morn Rise ye! to work, oh, children!

cres. *f* *f*

Ped. Ped. Ped. Ped. Ped.

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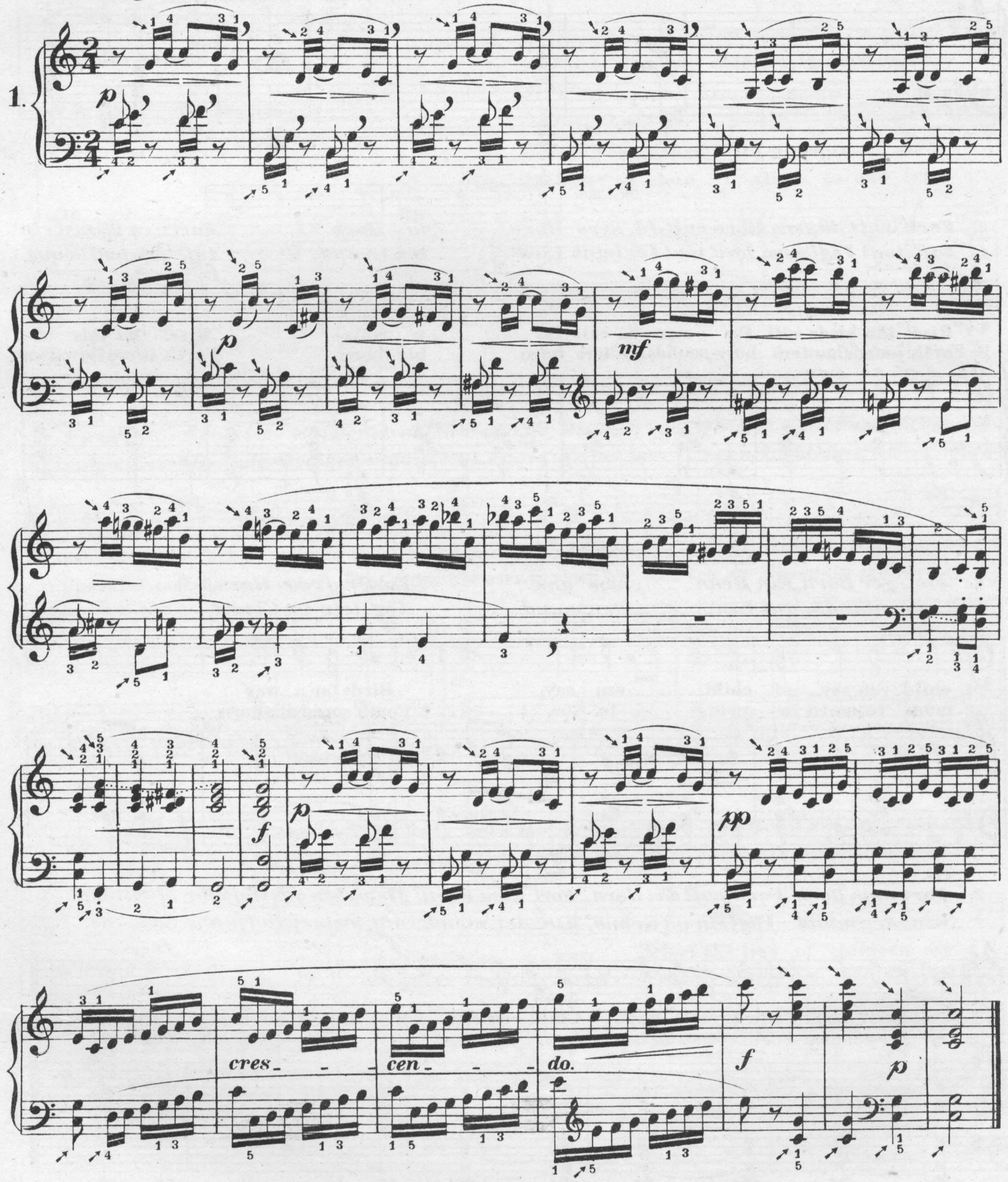

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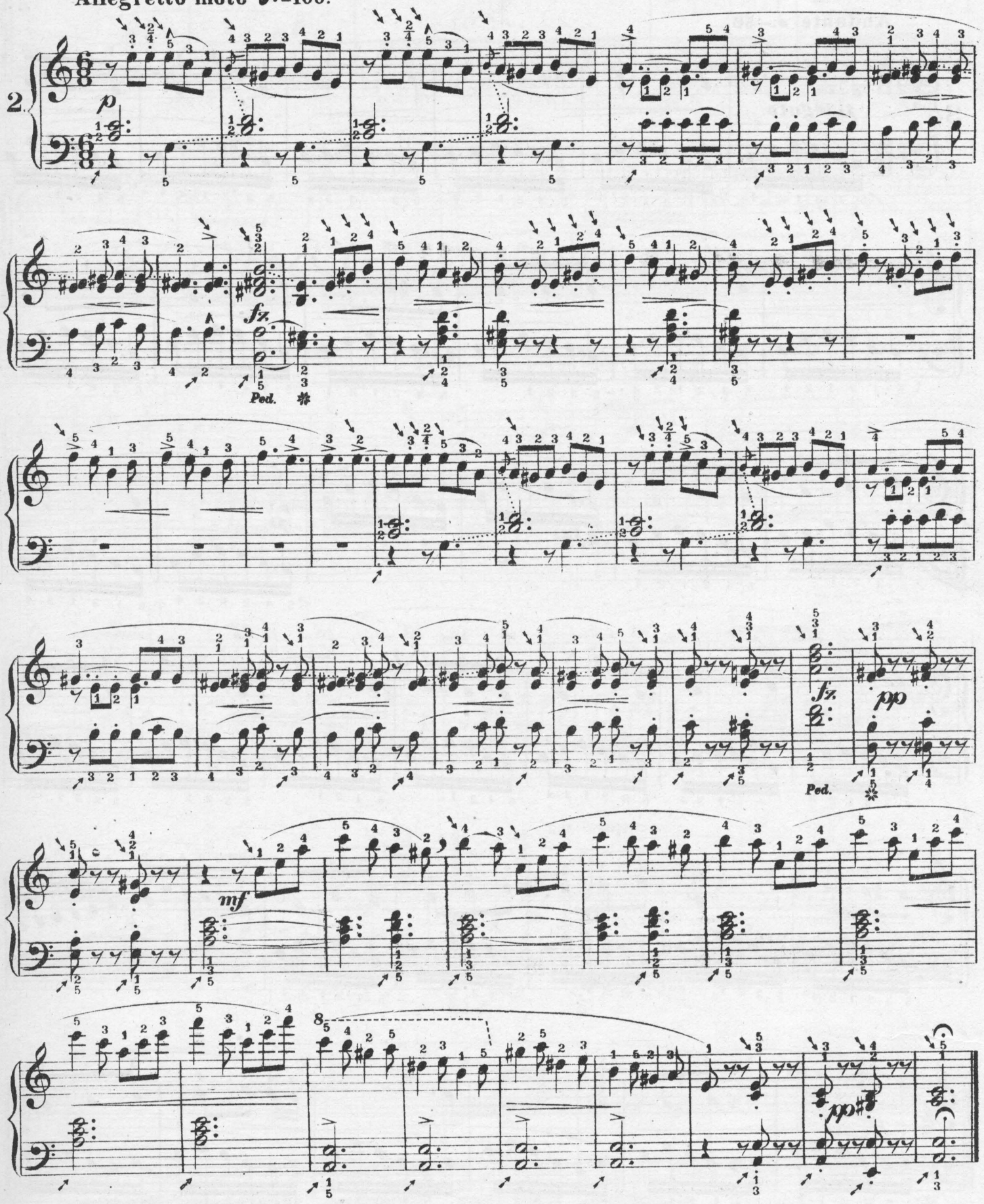
AUTUMN APPROACHES.

DER HERBST NAHT HERAN.

Allegretto moto ♩.=100.



CRADLE SONG.

WIEGENLIED.

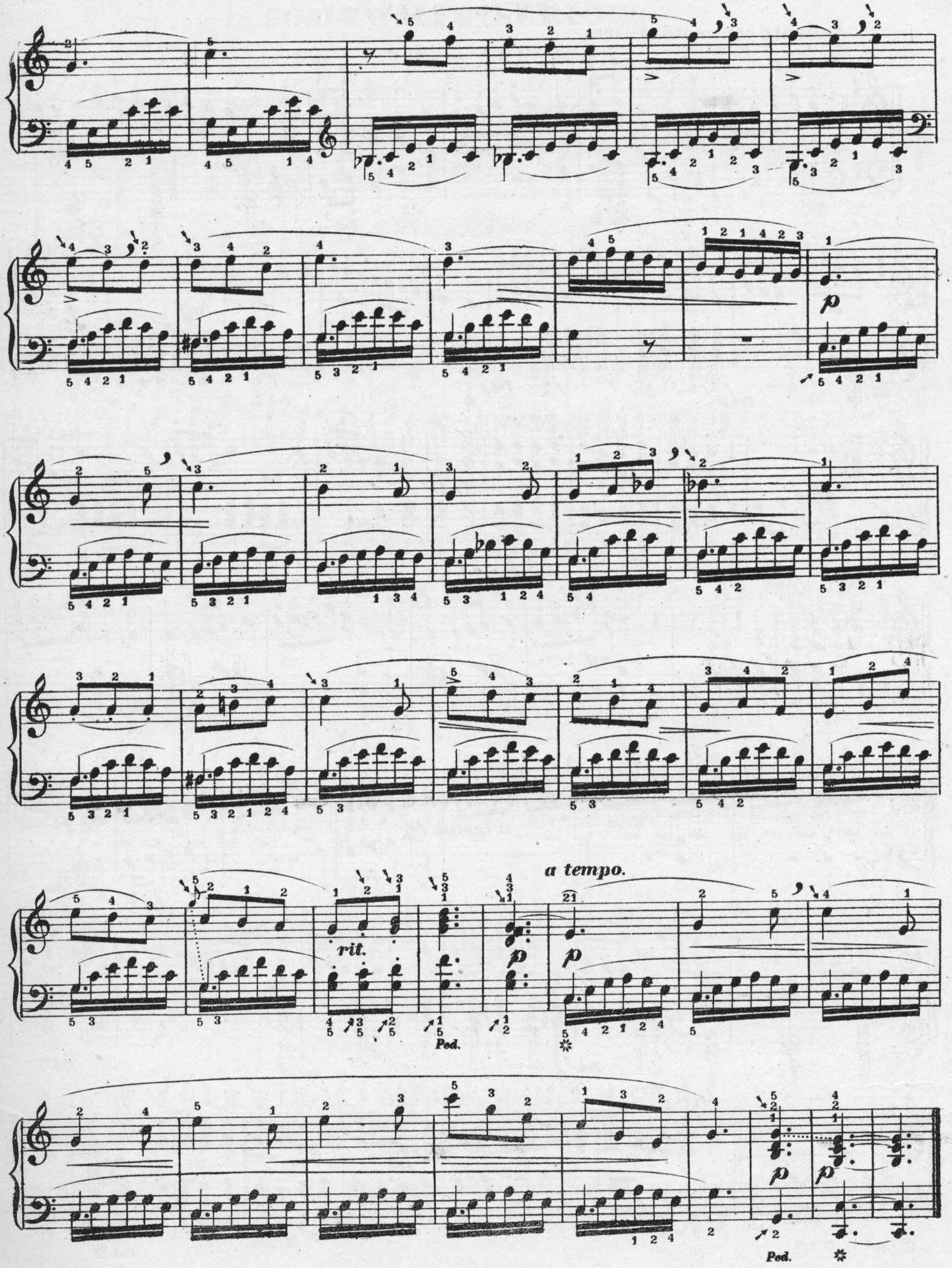
Andante ♩.– 56.

p legato.

pp

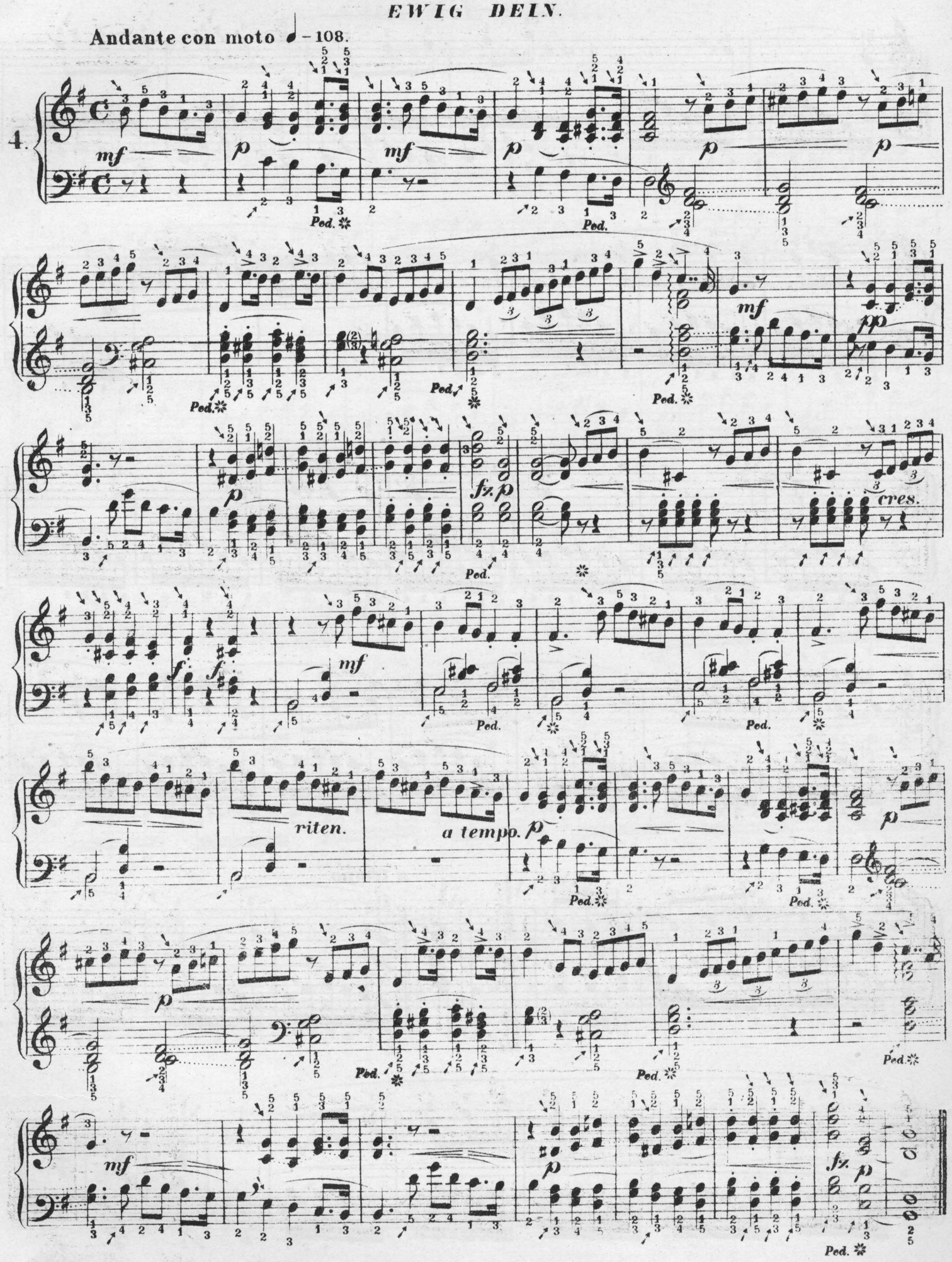
p

p


p
rit.
a tempo.
p
p
Ped.
p
p
Ped.

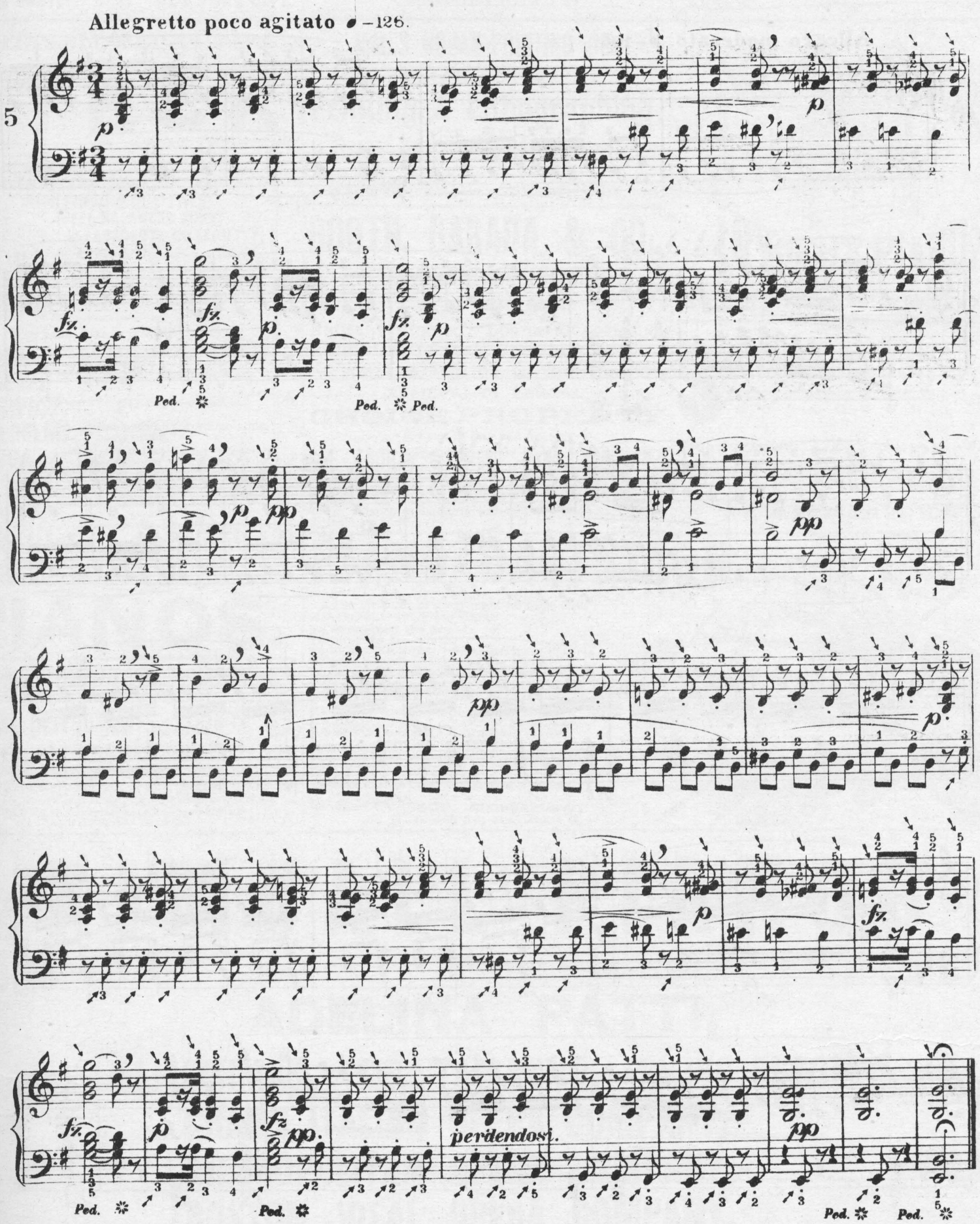
THINE FOREVER.

EWIG DEIN.



SOMEWHAT SERIOUS.

ETWAS ERNST.



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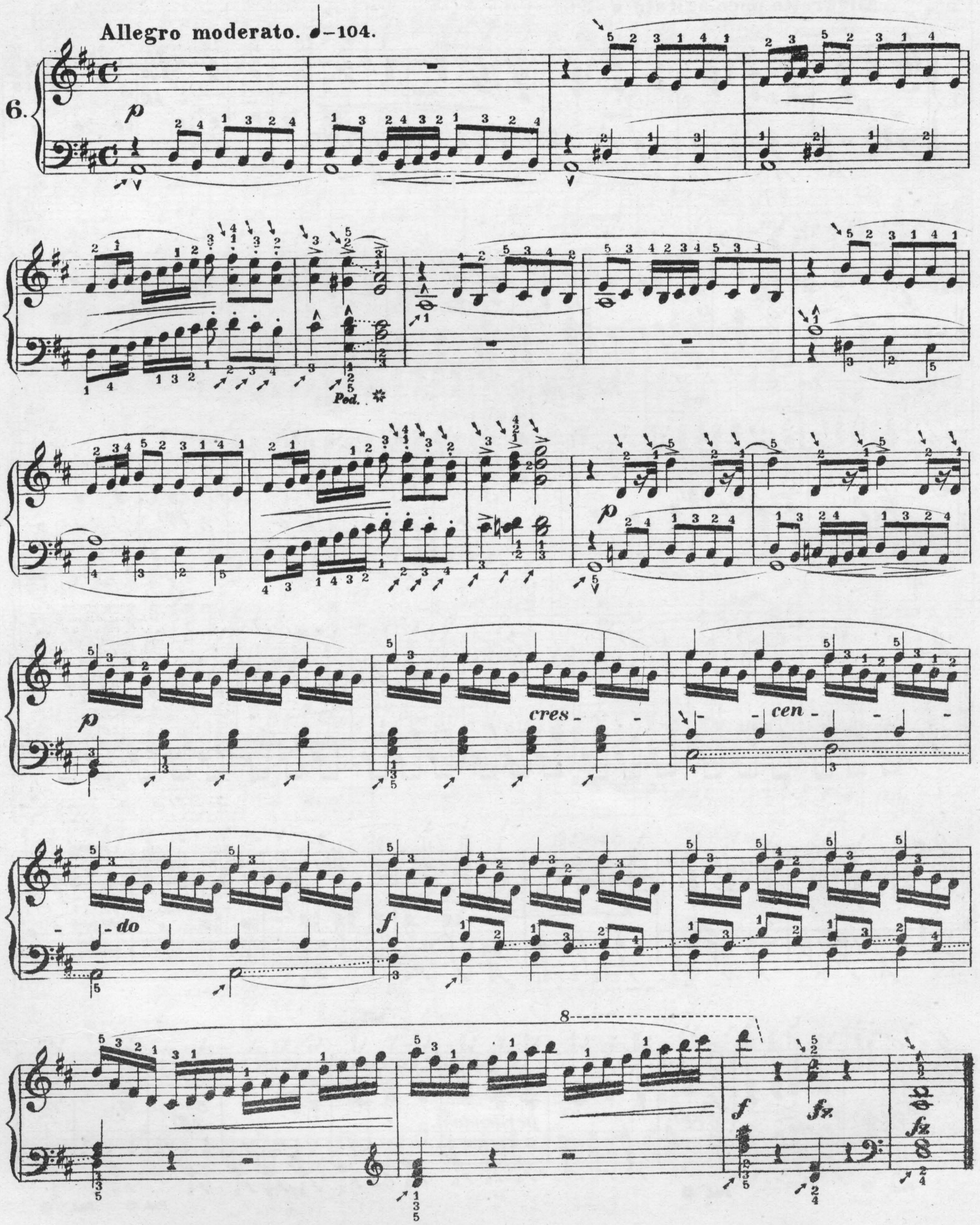

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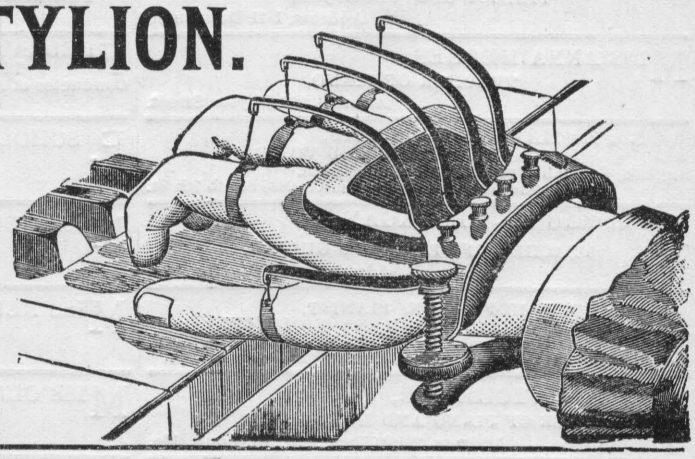

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CITY NOTES.

The Detroit Philharmonic Quintet club presented E. R. Kroeger's "Quintet" at Detroit. Mme. Fannie Bloomfield Zeisler was the pianist and a big success was scored. The "Intermezzo" was particularly spoken of in the highest terms by the press.

A Concert was given in Hamilton, Ills., November 25th, for the benefit of St. Titas Episcopal church, which was in every way a success. Miss Marguerite Arnold, soprano, sang Handel's "Angels Ever Bright and Fair" with good effect. Miss Helen Brown gave "Evangeline" by white. Thos. P. Hill, "Dear Heart," by Mattei, Melnottes "Il'trovatore," for four hands was given by Mr. Cooke and Miss Marsh. Quartettes "I Think of Thee" by Hatton and "Last Night" by Kjerulf were also rendered. Franklin Earle Cook, accompanist.

J. J. Voellmecke, organist of St. John's Catholic Church gave Haydn's 2nd mass at the five o'clock service, Christmas, and Hadyn's 3rd at the 10:30 o'clock service. The choir was a very able one and well drilled and sang the masses in a most creditable manner.

Charles Schleiffarth, a liberal patron of the arts and well known truss maker, died suddenly on the 21st ult., at his residence, 1547 Chouteau ave. His wife, daughter and two sons survive him. He was a model husband and father and provided amply for all.

Sig. G. Parisi played with great success at the Exposition Hall, in the Concert given for the benefit of the German Orphan Asylum, Thursday, Dec. 18. The same evening he played at the opening of the new Hall, 30th and Olive Streets, for the Knights and Ladies of Honor.

H. E. Rice who has been travelling in the interests of KUNKEL'S MUSICAL REVIEW, returned to his home, St. Louis, to spend the Christmas time. Mr. Rice is a favorite with everybody and deservedly so. He will make an extensive trip North and South and will call upon many of his old friends.

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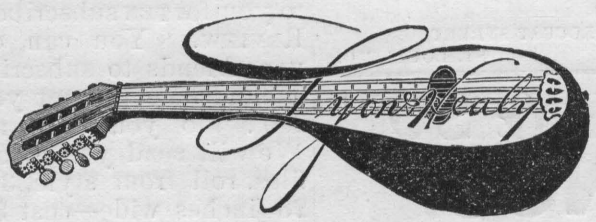

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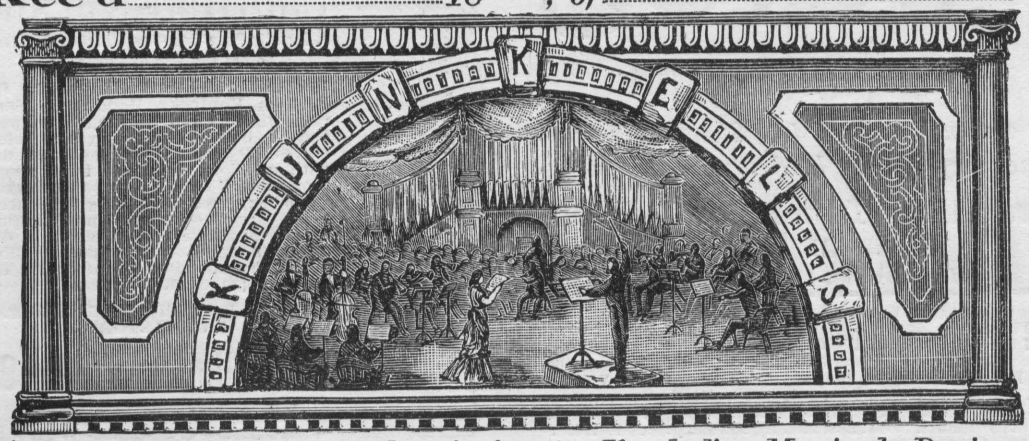

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